DOCTOR WHO MONTHLY

Dec No 71 45p

GUIDE TO DOCTOR WHO MERCHANDISE

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December 1982 issue
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Editor:
Alan McKenzie
Contributing Editor:
Jeremy Bentham
Design:
Roger Birchall
Editorial Assistance:
Gilly Joseph
Production:
Tim Hampson
and
Alison Gill
Distribution:
Comag
Financial Controller:
Robert W. Sutherland
Publisher:
Stan Lee
Adviser:
John Nathan-Turner

DOCTOR WHO

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the GALLIFREY GUARDIAN

TWO DOCTORS FOR ANNIVERSARY SPECIAL

As plans for the anniversary celebrations of twenty years of *Doctor Who* continue to be made the biggest news release this month concerns the special anniversary *Doctor Who* story being prepared for anticipated screening around November 1983.

Star of the ninety-minute telefilm will, naturally enough be Peter Davison complete with celery stick and beige coat. However, for this production he will be sharing the limelight with *Doctor Who* number two Patrick Troughton complete with bow tie and baggy trousers!

The signing of Patrick Troughton to resurrect once again his memorable and aggravating portratal of the Doctor represents a considerable coup for the production team. Of all the five actors to have played the lead part on television Troughton was always the one who wished to be least identified with the part in the public eye.

Opposing the two Doctors as the principle villain of the piece will be The Master embodied in the person of Anthony Ainley.

The as yet untitled story will go into the studio next spring and so there is still some time for changes to be made to the finished script. Any cast additions and confirmations – and there are expected to be some more – will be announced as and when.

NOVEMBER TARGET

After a gap of several months the name of Terrance Dicks will once again be seen on the spine of a new *Doctor Who* paperback with the release sometime over the next fortnight of his latest novel *Doctor Who and the Sunmakers*.

Due to the allegorical nature of this story by Robert Holmes, dealing as it does with the horrific prospects of taxation gone mad, *Target* have previously shied away from doing this adaptation for fear it might go over the heads of most readers. Terrance Dicks, however, is confident he has managed to bridge this hurdle satisfactorily, keeping in all the subtle humour of Tobert Holmes ingenious teleplay while making it a readable *Doctor Who* story in its own right.

Publication of this book closes a significant gap in the long list of novelised *Doctor Who* stories. Every story screened between December 1972 (*The Three Doctors*) and September 1978 (*The Ribos Operation*) has now been adapted into book form and leaves only two more Tom Baker stories outstanding – *The Pirate Planet* and *City of Death*.

SPECIAL PUBLICATION

***W. H. Allen*, the publishers of the *TARGET* series of *Doctor Who* books and paperbacks, have announced that for autumn 1983 they will be producing a large format publication on the first twenty years of *Doctor Who*.** Unlike previous *Doctor Who* books and publications handled by this company this anniversary special will not be handled by one of the "regular" Target writers. In a bid to bring a fresh approach to the subject W. H. Allen have commisioned the publication from author/editor Peter Haining, previously known for his horror novels and anthologies.

The book will be richly illustrated with photographs, many of them in colour and will endeavour to cover all the important aspects of *Doctor Who* from the early days up to the present. No price or publication date is yet known.

DOCUMENTARY FOR '83

Remember *Whose Doctor Who*? The special *Lively Arts* programme which looked at the *Doctor Who Phenomenon* back in 1977? At the time of its one and only transmission back in April 1977 it was criticised by followers of the series for spending too much time with "talking head" interviews and too little time on the programme; its history and its production.

Much of that could well change next year with plans now afoot to do a new documentary on the show for transmission sometime in autumn 1983.

No further details are yet available on this project but unlike the Tony Cash *Lively Arts* production it is expected overall control of the documentary will be handled by the *Doctor Who* Production Office.

TUNBRIDGE WELLS EXHIBITION

Theatre-goers entering the foyer of the Assembly Hall Theatre in Tunbridge Wells this December will be greeted by a whole horde of galactic aliens giving even more evidence of the *Doctor Who* influences at work on this year's Christmas production of *Cinderella*.

Lovett Bickford and the Producer of the pantomime production – and Director for *The Leisure Hive* – has negotiated with the theatre management to arrange an exhibition of *Doctor Who* monsters and aliens all of which have been crafted by the amateur team headed by Toby Chamberlain.

Toby's latest reproductions include an *Earthshock* Cyberman and a *Dead Planet* Dalek and he defies all comers to spot any differences between these copies and the originals for the television productions.

To any that are thinking of taking up the challenge be aware that the Daleks as seen in the 1963 shows were smaller in size than those seen after *Power of the Daleks*. As John Friedlander pointed out in his interview for *Doctor Who Monthly* in issue 57 one of the first tasks undertaken by the Visual Effects Department when it took over the monsters from the Design Department in 1966 was rebuilding the Daleks to dampen the complaints from operators with bruised shoulders and shins . . .

DOCTOR WHO LETTERS

SEASON SURVEY

I'm honestly amazed by the results of your season survey. To place an excellent story like *Kinda* right at the bottom seems to me madness. Admittedly, the atmosphere near the end was spoilt by that dreadful snake—yet surely one detail shouldn't be able to spoil such an excellent story for everyone? Perhaps one of the points which spoiled the story for many people was the complex religious references throughout it—like the paradise, the apple (as eaten by the Doctor, and thrown at Aris by Tegan), the snake as a sign of evil and Aris (surely similar to Adam) . . . all, of course, references to the Garden of Eden. Also the concept of time as a wheel (as in "The wheel turns . . . civilisations rise; the wheel turns . . . civilisations fall"), rising and falling, was a very Buddhist idea. I, however, found these points a refreshing change from the normal *Doctor Who* simple story. Another point about *Kinda*, which I enjoyed was both the high level of acting, and the high level of dialogue. I feel that this story presented not only a superb standard of acting, but also Peter Davison at his best . . . in a story where he was, at last, able to develop the character of the Doctor, from the weak insipid one it had become in the previous two stories, as well as adding a bit of humour to the role—something which has, on the whole, been lacking in all the other stories of the season, for, in most cases, the companions and supporting characters have provided the humour. *Earthshock*, of course, had to win the poll, for the sole reason that it re-introduced the Cybermen to our screens. However, I felt that this story, almost like a Bond movie, relied more on separate exciting situations than a long binding plot.

Timeflight, I feel, was a pathetic story, much more suited to the days when complex and boring storylines were common (Baker's penultimate season). It would have, I think, made a pretty good six-parter, but it in its four-parter form, appeared clumsy and unthought out, My personal view is that it reached so high in your poll because it was a recently screened story, and unlike *Kinda*, people still remember its good points.

The rest of the "Best Story" results were not surprising, for me at least, so let's now look at the "Best Monster". The results here weren't surprising—except that the Mara were fourth. This result, as well as Dukkha's position in the "Best Villain" and Hindle and Todd's positions in 'Best Supporting Character' makes it surprising that *Kinda* came last in the poll. What also surprises me about the Mara coming fourth in the "Best Monster" is that the only appearance of the Mara as a monster was the snake at the end—maybe some people *did* like it, after all!

Onto the "Best Villain". I wasn't surprised to see the Master winning it—but Kalid coming second . . . weird! Third place I feel perhaps reflected on some of the voters unsympathetic minds—George Cranleigh wasn't a villain . . . he was a sad crippled and badly treated tragic figure of a man—but not a villain—and by no means evil.

I was surprised that the badly acted Captain Stapley got anywhere in the "Best Supporting Character"—but perhaps the old stereotype airline pilot is a favourite with some of the younger readers.

The final section made me feel that people voted for *Earthshock* because of the Cybermen and *Castrovalva* because of the regeneration.

Nevertheless, it is encouraging to see such a large number of people voted in your poll, and it is also interesting to see what a non-*Doctor Who* fanatic, unlike myself (I think I've only missed one episode in ten years), thinks of the programme—and it does, of course, if people can be bothered to spend their money on postcards and stamps to vote, give us hope for the future success of *Doctor Who*.

Alec Charles,
Ealing,
London.

THE RETURN OF GRAEME

Liked the cover of *Doctor Who Monthly 69*. Although I missed those little insets you've been using. Still no Nyssa pin-up, I see. Still, at least the price is the same.

The second part of the *Stars Fell on Stockbridge* script left me in two minds. Half of me said it was a cop-out since you sidestepped telling us what was in t'spaceship. The other half of me said, well it was done with taste and we were given a hint of what might have inhabited the ship, and the possibilities of the force's identity were well argued, and that was a good last panel.

How about showing us the TARDIS lab. I imagine this must be a vast thing, a cross between *Buck Rogers* and *Frankenstein*, cluttered up with the original equipment from Gallifrey and various implements picked up by the Doctor during his various incarnations. Presumably the original tv scanner is on a bench its innards hanging out until the Doctor can "get around to it".

The Eric Saward interview was terrific, really ace. Also appreciated the *Doctor Who and the Monsters* feature for its inside information. Liked the headless Davros shot on page 34. It must have taken a lot of hard work to achieve that effect. Regarding the *Matrix Data Bank*, wasn't it the recent Phillip Kaufman *Invasion of the Body Snatchers* remake which featured Don Siegel as a taxi driver?

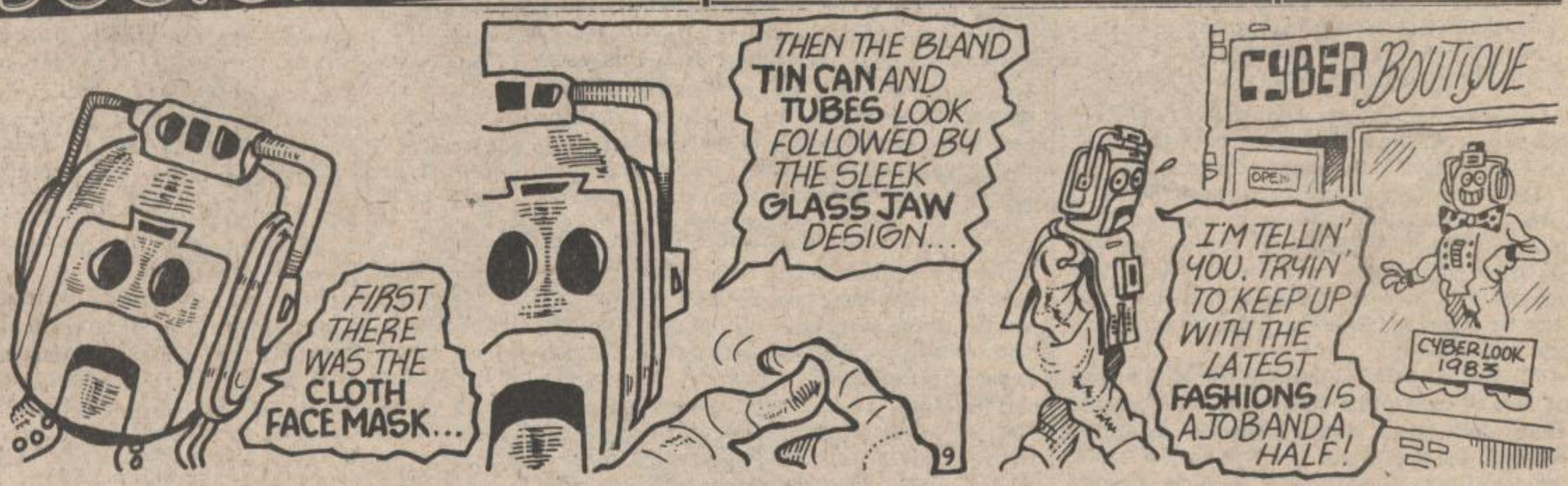
Graeme Bassett,
Grimsby,
N. Humberside.

By now, Graeme, you will have realised that we haven't finished with the inhabitant of the space station which starred in Stars Fell on Stockbridge. We plead "not guilty" to the charge of wilful side-stepping. We've taken the liberty of editing out your suggestion for a story. We wouldn't want to spoil the surprise for other readers. If we use the idea, you'll get full credit! The headless Davros shot was simply a case of gremlins getting at the paste-up artwork at negative filming stage. Beyond our control and we apolgise. And you're right about Don Siegel in Kaufman's remake of Invasion of the Body Snatchers. Naughty Jeremy! But how come you were the only reader to spot the slip?

Please send all letters to:
Doctor Who Letters,
Jadwin House,
205-211 Kentish Town Road,
London NW5

We regret that we cannot enter into correspondence with individual readers. There just aren't enough hours in the day.

DOCTOR WHO? by Tim Quinn & Dicky Howett


FIRST THERE WAS THE CLOTH FACE MASK...
THEN THE BLAND TIN CAN AND TUBES LOOK FOLLOWED BY THE SLEEK GLASS JAW DESIGN...
9
CYBER BOUTIQUE
OPEN
I'M TELLIN' YOU, TRYIN' TO KEEP UP WITH THE LATEST FASHIONS IS A JOBANDA HALF!
CYBERLOOK 1983

MATRIX DATA BANK

Whoops, clang! Your Contributing Editor and *Matrix Data Bank* compiler has boobed again and so must, in between offering profuse apologies and accepting fifty lashes, correct a statement made in the *Data Bank* column for issue 68.

In that issue we printed a still of Jon Pertwee on the set of *Doctor Who* with *Crackerjack* presenter Ed Stewart and in reply to Ian Williams' letting asking from which show the still originated, gave the answer, *The Time Warrior*. This is not so as the length of Jon Pertwee's hair clearly emphasises. The shot does in fact come from rehearsals for the 1971 serial *The Daemons*, the main clue to that being the urn and chalice in the foregrond used by the master to conjure up the demon Azal. I guess that will teach me to study photographs more closely . . .

Turning to happier subjects a Penzance reader with the highly suspicious name of Peter Davison—who describes himself as "no relation"—has written in to enquire how many colour postcards of Doctor Who have been released by the Dr Who Office and/or BBC Enterprises? The answer is quite a lot and here is the full list although sadly those marked with a (*) are no longer available from the BBC *Doctor Who* Exhibitions.

1) Landscape shot of two Exhibition Daleks (*)
2) Full length portrait of Tom Baker pointing to camera (*)
3) Head and shoulders portrait of Baker smiling (*)
4) "Welcome to Longleat" portrait of Tom Baker with maniac stare holding pen (*)
5) "Welcome to Blackpool" portrait of Tom Baker with pen (*)
6) "Happy Days" landscape of Tom Baker clutching hat (*)
7) Full length portrait of Tom Baker in brown coat raising hat and pointing presented on a greetings card (*)
8) Portrait of Tom Baker in Harris tweed coat pointing right (*)
9) Portrait of Leela brandishing knife (*)
10) Landscape of K-9 from *The Invisible Enemy* (*)
11) Landscape of K-9 from *The Horns of Nimon*
12) Landscape of three Daleks from *Day of the Daleks*
13) *Portrait of Romana (Lalla Ward) from City of Death* (*)
14) Portrait of Adric from *Full Circle*
15) *Portrait of Tom Baker in burgundy coat—black background (•)*
16) *Portrait of Anthony Ainley from Logopolis*
17) Portrait of Nyssa from *Logopolis*
18) *Portrait of Tegan from Logopolis*
19) Portrait of Peter Davison outside TARDIS

To answer Peter's other question *BBC Enterprises* has no plans this year to release a postcard of either the Cybermen nor of any previous Doctor.

Still on the subject of collectibles Stuart Russell of Tunbridge Wells, Kent, has recently unearthed an old record he bought in 1973 which has the title *The Worlds of Doctor Who*—record number RESL 13. It appears to feature two tracks of incidental music from the series and Stuart has asked for some more information about it.

The Worlds of Doctor Who was orginally released as the "B" side to the theme single of *Moonbase Three*, both tracks being orchestrated by Dudley Simpson. The *Doctor Who* side does not just feature two tracks from the programme, but three. It begins with sequences of animal screeches and howls which have been heard many times in the programme, most notably during the Metebelis III scenes in *The Green Death*. From there the record swings into a menacing three-note theme which became known by millions of viewers in the early seventies as the Master's "signature theme" used whenever he first appeared in a story. Lastly the single convolutes into a rendition of the *Mind of Evil* incidental music used whenever the deadly Keller Machine was operational.

Keeping a musical note to proceedings 11 year old Matthew Thornhill from Ilkeston, Derbyshire has observed that in *The Three Doctors* Pertwee and Troughton tossed the second Doctor's beloved recorder at Omega to destroy him. How then was Peter Davison's Doctor able to take a bash at playing it in *Castrovalva*. Or did, Matthew speculates, Pertwee's Doctor keep his promise to get Troughton a hundred of them?

By the evidence it would certainly seem to be the case as at times the TARDIS appears to be over-run with recorders. Remember also the first episode of *The Masque of Mandragora* where Sarah finds one of the second Doctor's recorders lying on the console in the secondary control room . . .

A quickie now from Simon Lett of New Oscott, Sutton Coldfield. Where did the cover photo on issue 43 of *Doctor Who Weekly* (depicting Baker's Doctor held at gunpoint) come from? Not as obscure as it first appears that still is from a show you saw only recently albeit in cannibalised form. It was a shot from episode four of *Genesis of the Daleks* with the Doctor imprisoned in the Thal Council Chamber.

A very worried J.W. Duffield of Macclesfield, Cheshire has written in, on a post card no less, to ask if we will have to wait until November 23rd next year to see the new season of *Doctor Who*?

At time of preparing this issue no news has been released by the BBC as to the precise dates and times of *Doctor Who's* broadcasting next year.

Julie Harris from Ventnor, Isle of Wight has a query about the Doctor's habit of wearing jewellery—or not as the case may be. In several photographs of Jon Pertwee and Tom Baker Julie has noted him wearing an ankh-like medallion on a chain and wants to know the significance of it.

Believe it or not Julie, for several years that was the key to the TARDIS. Up until the middle of the third Doctor's era the TARDIS key had been, as it is now, a plain Yale key. With a keen eye for merchandising though, it was Jon Pertwee who proposed the suggestion that the Doctor should have a special device for getting into so miraculous a craft as the TARDIS. And so the Visual Effects Department found themselves casting the finished design which, as Julie Harris points out, looks rather akin to an ankh symbol. The spade-like main portion of the key is decorated on the front with various raised triangular designs which are supposedly the lock patterns of the key itself. On the back are a series of sunken dots linked by thin lines which were meant to indicate the star system of which Gallifrey is a part (the Constellation of Kasteroborous). Unfortunately no company took up the idea of merchandising TARDIS keys and the design eventually reverted back to a plain Yale key with the inception of Graham Williams as Producer.

From Thorpe St Andrews, Norwich, comes the next letter, from fifteen year old James McPhilbin. Obviously one of the legion of Cyber-fans James is interested in the costumes worn by the latest mark of Cybermen unveilled in *Earthshock*. What were the suits made from, how was the curious piping effect achieved, how many were made and who made them he asks.

The costumes themselves were not original, being in fact fighter pilot pressure suits covered by a thin layer of latex and sprayed silver. The piping is an integral part of the pressure suit and is all linked to a central tube outlet. In normal use these outlets would be connected to a portable unit which would pump liquid into the pipes and thus press the suit rigidly against the pilot's body—literally squeezing him. This is necessary to prevent blood from rushing from the brain during periods of high acceleration, braking or manouevring in high speed jets. Cleverly the Costume Designer for Earthshock had the outlet tube connected to the specially made chest units of the Cybermen just as previous marks of Cybermen had pipes and tubes emerging from the chest boxes. The Cybermen for *Earthshock*, eight in all were designed by Dinah Collin and assembled by a team of Effects Specialists headed by Richard Gregory who sculpted and cast the Cybermen heads and chest units.

Long term reader Ian Workman from East Grinstead, West Sussex has provided, by his letter, an excellent excuse to lay one of the ghosts from the *Doctor Who Weekly* days. Way back in the twenties of *Doctor Who Weekly* the Archives for *The Time Meddler* appeared in which the Doctor is quoted as saying to the Meddling Monk, "To think a fellow Gallifrean would stoop so low." And yet, Ian argues, both our magazine and such publications as Jean Marc L'Officier's Programme Guide state that the Doctor's home planet name is not revealed until *The Time Warrior*. Can we explain this?

Yes we can. The edition you are referring to appeared during the period in the publication's history when, in a bid to make it more successful sales-wise, the text articles were restructured to try and make them more appealing to young readers. Thus my researched submissions were re-written in the editing stage by those with greater ability to write for children and somewhere in that process the error was made of mentioning Gallifrey eight years before Robert Holmes gave the Time Lords a planet a global name in *The Time Warrior*.

And lastly this month a marvellous enquiry from Patrick Redfern of Barnes, South London. Patrick wants to know wjy Romana mk 1 (Mary Tamm) was not written out of the series properly at the end of *The Armageddon Factor*, or at least brought back for a cameo appearance in *Destiny of the Daleks* to give a better continuity to her regeneration into the body of Lalla Ward?

Reasons for artists not renewing contracts are many and varied but certainly in the case of Mary Tamm there was one very good reason for her speedy exit from the series. Towards the end or recording the story *The Armageddon Factor* Mary Tamm, who in life is married to stockbroker Marcus Ringrose, learned she was expecting her first child.

This fact would have been all too obvious had Mary Tamm returned some months later to do *Destiny of the Daleks*. With too many tabloid newspapers already filling up space with lurid speculations as to why a 750 year old man surrounds himself with attractive young ladies, the prospect of seeing a pregnant Romana would have fuelled a blaze of hack publicity to put the Profumo Affair into obscurity!

the Stockbridge HORROR

Script/pencils: Steve Parkhouse Inks: Paul Neary Editor: Alan McKenzie

THOK!

KLR 80W

FURTHER MYSTERY HAS STRUCK THE VILLAGE OF STOCKBRIDGE! LOCAL POLICE FOUND AN INCINERATED BODY IN A DITCH — BUT WITH NO SIGN OF FIRE!

IN A NEARBY QUARRY, AN IMPRESSION OF THE TARDIS WAS DISCOVERED IN SOLID ROCK, 500,000,000 YEARS OLD! BAFFLED, THE DOCTOR INVESTIGATES... AND RETURNS TO FIND THE TARDIS' RESTING PLACE ABLAZE!

HARVEY! GET BACK THERE AND SEE IF HE'S OKAY!

RIGHT!

SCREEECH!

ARE YOU ALRIGHT? ANYTHING BROKEN?

MY ARM'S A BIT NUMB... JUST CLIPPED IT... STUPID OF ME, REALLY...

I SHOULD LOOK WHERE I'M GOING...

HEY! DON'T RUN OFF! YOU MIGHT NEED A *DOCTOR*! I'LL CALL FOR AN AMBULANCE...

NO! I'M ALRIGHT... I DON'T WANT TO MAKE A FUSS...

GET BACK TO YOUR CREW... I'LL BE ALRIGHT...

OH, NO! NOW THE ENGINE'S GONE OFF AND **LEFT** ME!

AND THAT POOR BLIGHTER'S MADE IT OFF INTO THE WOODS...

I'D BETTER KEEP AN **EYE** ON HIM, OR THE CHIEF'LL HAVE MY GUTS FOR GARTERS...

THE DOCTOR STUMBLED THROUGH THE EDGE OF THE WOODS, MUSTERING ALL HIS PHYSICAL AND MENTAL RESOURCES TO OVERCOME THE **PAIN** IN HIS BATTERED BODY...

AND ALREADY HE COULD FEEL THE **HEAT** ON HIS FACE... AND THE SHARP SMELL OF WOODSMOKE FILLED HIS NOSTRILS...

A WALL OF FIRE! THE BREEZE IS FANNING IT INTO AN **INFERNO!**

WHERE ON EARTH IS THE TARDIS IN ALL THIS?

THERE'S NO WAY I CAN GET THROUGH THESE FLAMES...

I'LL HAVE TO SKIRT **ROUND** THEM...

THERE! THE FLAMES HAVEN'T REACHED IT YET!

I'VE GOT TO GET IT **OUT** OF HERE... THE PLACE WILL BE SWARMING WITH FIREMEN...

THEN THE **FEAR** HIT HIM... A PALPABLE, TANGIBLE **FORCE** DEEP IN HIS STOMACH...

A LIVING HAND **GRASPED** HIS INNARDS, A WRENCHING, TWISTING **TERROR** THAT DOUBLED HIM UP...

THROUGH THE INFERNO A DARK SHAPE EMERGED... LIKE THAT OF A MAN, BUT NOT WHOLLY HUMAN...

A BEING WHO WALKED IN ***FIRE***, YET WAS NOT CONSUMED...

SHAYDE... SHAYDE... IS THAT YOU?

IT'S ***NOT*** YOU... IS IT? WHO IN HEAVEN'S NAME ***ARE*** YOU?

A FIRE-GOD, A LORD OF THE FOREST FROM WHOSE DARK INTERIOR ***FEAR*** BURST FORTH LIKE ***THUNDER***...

FEAR, FIRE AND LIGHTNING WERE HIS TO COMMAND...

SHOCK

THE DOCTOR STOOD IMMOBILISED AS THE FIRE SEARED HIM IN ITS PASSING...

STRIDING THROUGH THE SMOKING RUIN THAT WAS WELLS WOOD, THE CREATURE PAUSED BRIEFLY...

...APPEARING TO SUMMON ENERGY FOR A FINAL BLAST...

WHEN...

HEY! I WOULDN'T GO ANY ***FURTHER*** IN THERE IF I WERE YOU!

LOOK...WHY DON'T YOU COME BACK WITH ME? YOU MAY NEED A ***DOCTOR*** OR SOMETHING...

JUST A SEC...YOU'RE NOT ***HIM***...

WHO THE HELL ***ARE*** YOU?

WHAT ARE YOU DOING...NO... GET ***AWAY*** FROM ME...PLEASE...I...

GGHH!

WHOMPP!

THE TARDIS WAS NOW ENCIRCLED BY FIRE... HEAT AND PRESSURE WERE BUILDING UP... UNTIL THE TREES BEGAN TO EXPLODE, HURLING FIERY EMBERS INTO THE FOREST LIKE SHRAPNEL...

IT'S TIME TO LEAVE... I'M OUT OF MY DEPTH HERE... IT'S ALL HAPPENED TOO **QUICKLY**...

CALL IT A TACTICAL RETREAT... A STRATEGIC WITHDRAWAL... CALL IT **ANYTHING**...

CLiK

BUT TRY NOT TO THINK ABOUT THE **LOOK** ON THAT YOUNG MAN'S FACE...

THEY SAY IT'S WHAT EVERY FIREMAN DREADS...

HMMM

MMM!

... DEATH BY **FIRE**...

THEN PAIN AND FATIGUE TOOK HIM... SENDING HIM DOWN INTO UNCONSCIOUSNESS AND DARK DESPAIR...

AND AS HE FELL, HIS ARM NUDGED A LEVER ON THE CONSOLE...

WHIP!

JUST AS THE FIRST FLAMES BEAT AGAINST THE TARDIS EXTERIOR.

WWORP! WWORP!

THE TIME-MACHINE SHRIEKED ITS DEPARTURE...

AND FADED FROM SIGHT AS GALLONS OF WATER HIT THE FLAMES...

BLIP!

FOR TWO DAYS AND NIGHTS THE FIRE RAGED...

UNTIL FINALLY, ON THE THIRD DAY, THE BLAZE WAS BROUGHT UNDER CONTROL... AND TWENTY ACRES OF WELLS WOOD STOOD BLACKENED IN A GREY DAWN...

I CAN HARDLY BELIEVE IT... WELLS WOOD WAS ALWAYS PART OF THE LANDSCAPE, AND NOW IT'S ***GONE!*** ANY IDEA HOW IT STARTED?

IT'S BEEN A LONG DRY SUMMER... COULD HAVE BEEN ANYTHING...

WE'VE JUST HAD A CORONER'S REPORT IN... AN OLD TRAMP BURNED TO DEATH...

I HOPE WE HAVEN'T GOT A ***PYROMANIAC*** ON OUR HANDS!

SIR! OVER HERE...

THERE'S A BODY IN THE BUSHES, SIR... IT'S ONE OF OUR LADS...

WHO IS HE? WHAT DO YOU THINK HAPPENED?

IT'S YOUNG JOHN HARVEY... A STOCKBRIDGE LAD... HE WAS IN ONE OF THE FIRST CREWS TO ARRIVE...

BUT HE WENT MISSING AFTER AN ACCIDENT ON THE ROAD...

BUT THE TREES HERE ARE ***UNTOUCHED*** BY THE FIRE...

JUST LIKE THE LAST TIME... THE BODY IN THE DITCH...

WHAT'S LEFT OF HIM...

HE MUST HAVE GOT HIMSELF CUT OFF...

THERE'S SOMETHING ELSE HERE, SIR... COME AND LOOK AT THIS!

LOOK AT THIS PATCH OF GRASS...COMPLETELY UNBURNT, YET THE GRASS AROUND IT IS SCORCHED BLACK!

IT'S A PERFECT SQUARE, AND **YELLOW**... AS IF SOMETHING HAD BEEN **STANDING** THERE!

THE PLOT THICKENS, EH?

THIS LOOKS LIKE ONE FOR YOU BLOKES...WE'VE DONE OUR BIT...

GET OUT YOUR **MAGNIFYING GLASS** AND GET STARTED ON THIS LOT...

WEARILY, P.C. MARSHALL WALKED BACK TO HIS CAR...FRAMING HIS REPORT IN HIS MIND...

TWO BADLY BURNED BODIES IN THE SPACE OF A FEW DAYS WAS **MORE** THAN CO-INCIDENCE... IT WAS ALMOST AN **EPIDEMIC**...

IN THE SAFETY OF THE TARDIS... SOMEWHERE IN DEEP SPACE, THE DOCTOR LAY BENEATH AN X-RAY SCANNER...

THE SHOCK OF HIS NARROW ESCAPE HAD WORN OFF... LEAVING ONLY CONCERN FOR HIS ENFORCED IMMOBILITY...

TWO FRACTURED RIBS... COULD BE WORSE...

NOTHING ELSE BROKEN... SEVERELY BRUISED SHOULDER... BEGINNING TO STIFFEN UP...

I NEED REST... BUT MY MIND WON'T LET GO OF THAT... THAT **THING** I SAW IN THE WOODS...

LIKE SOME KIND OF **MONSTER!**

SLEEP... I MUST SLEEP. TRY AND *FORGET* IT...

AT LEAST FOR A WHILE...

?

BUT THEN, ECHOING THROUGH THE TARDIS...

THWOM!

AND THE DOCTOR WAS SUDDENLY *AFRAID* AGAIN... AS IF POISED ON THE EDGE OF AN ABYSS...

I'M *ALONE!*

ALONE IN A *VOID!* NOWHERE TO GO TO ESCAPE THIS... THIS...

BUT THE DREAD REMAINED UN-NAMED...

THE TARDIS DRIFTED SLOWLY... REVOLVING ON ITS AXIS...

...AND SOMETHING ON ITS OUTER EDGE BLOTTED OUT THE STARS...

SOMETHING THAT CLUNG LIKE A CLIMBER TO A ROCK-FACE... OR A PREDATOR TO ITS PREY...

SOMETHING HUGE AND DARK... SOMETHING LIKE FEAR ITSELF... MASSIVELY, INEXORABLY INCHING ITS WAY ALONG THE LEDGE... GAINING A *FOOTHOLD...*

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Doctor Who Archives

THE FACELESS ONES

EPISODE ONE

The TARDIS materialises on a runway at Gatwick Airport right in the path of an incoming jet. Leaving the ship, the Doctor, Jamie, Ben and Polly are immediately chased by the airport police. Polly is separated from the rest as she runs to hide in a hangar owned by "Chameleon Tours Ltd." From a hidden position she sees a Detective, Gascoigne, being pursued by a uniformed figure. The man, Spencer, draws a ray gun and shoots him. Removing an envelope from the body, Spencer drags it over to a wall and conceals it with sacking. Returning to his office, Spencer enters a secret room where, on a monitor screen, he notices Polly going towards the body. Polly hears Spencer coming and she rushes out of the hanger and hides. When he has gone, Polly locates the Doctor and Jamie and tells them what she has seen. They all head back to the hangar.

Spencer and his superior, Captain Blade, are in the hidden room disposing of Gascoigne's papers when they see the travellers examining the corpse on the video screen. Inspection of the body reveals the man has been electrocuted. They leave the hanger followed closely by Spencer. At an opportune moment he uses his freezing ray of Polly and kidnaps her. Taking her back to the secret room, he and Blade interrogate the girl.

During the interrogation, the Doctor and Jamie enter the hangar looking for Polly. After a hasty search they go off to report the affair to the authorities. But on entering the Immigration Zone, they are at once put under arrest for not having passports.

On his own, Ben has found his way to "Chameleon Tours" where he stumbles across Blade nailing up a crate. The latter is suspicious of Ben but decides he is harmless and shows him out. Meantime the Doctor and Jamie has been taken to the Airport Commandant where they explain to him what they have seen. Dubious of their story, he agrees to take a look for himself.

Blade is in his office, affixing stamps to blank postcards, when Spencer enters. They move to a refrigeration cabinet, and as they open it, a palid white hand reaches out; the hand of a Chameleon! The two are interrupted by a warning signal as the Doctor, Jamie and the Commandant enter the hangar. The body is missing and despite the Doctor's theories, the Commandant has them put into custody. When they have gone, Spencer and Blade emerge from the office leading the groggy Chameleon; covered in a long coat with a hat and muffler concealing the head. Together they head towards the main building.

The Doctor and Jamie are at the Immigration Desk when another flight comes in. Among the passengers is Polly! When she reaches the desk she is stopped by the Doctor. However, she protests she has never seen him before and that her name is Michelle Lopez, not Polly.

Spencer and Blade reach the Medical Centre with the Chameleon. Inside they remove its hat and muffler. The creature beneath, is a faceless, hairless being . . .

EPISODE TWO

The Chameleon is placed on a table beside the unconscious figure of Meadows; an air traffic controller. Using elaborate, and alien machinery, Nurse Pinto, in charge of the First Aid Wing, transfers Meadows' physical appearance to the Chameleon. The original body is then decked with a white arm band and hidden away. "Meadows" then rises, slips a black arm band on under his jacket, and then leaves to resume duties.

With papers proving her identity as Miss Lopez, "Polly" takes up her position at the Chameleon Tours Desk, in the mix-up, the Doctor and Jamie take their leave. Blade decides it is time to deal with the Doctor.

Détective-inspector Crossland arrives at the airport seeking clues to the disappearance of Gascoigne who had been investigating the activities of Chameleon Tours after a tip-off from Samantha Briggs. Her brother had supposedly sent a post card from Rome, but on checking with the Rome police she had found no trace of his arrival there. She too is now at the airport and after receiving no help from "Polly" at the Tours' terminal, she is joined by Jamie to whom she confides her troubles.

All this time, Ben has been keeping watch on the hangar. Thinking the building is deserted he enters and locates a large packing trunk. Inside is the body of Polly decked with a white arm band. Suddenly he is clubbed from behind by Spencer. He removes his body and then proceeds to rig a trap in the inner room for the Doctor.

Still watching the Chameleon Tours terminal, Jamie and Samantha obsere passengers about to

board a plane for Zurich. They see Tour Operator Ann Davidson handing out stamped postcards to all the passengers.

The Doctor has arrived at the hangar once more. Searching inside he finds the hidden room and also the body of the true Meadows. Suddenly the door locks and a freezing gas begins to fill the room.

EPISODE THREE

Thinking rapidly the Doctor feigns death. Spencer enters and proceeds to remove the Doctor's coat. At his the Doctor springs up, grabs Spencer's freezing gun and uses it to immobilise him before escaping. Returning to the main building he finds Jamie and Samantha talking to Crossland. Showing the detective the freezing gun, the two go off to see the Commandant. Demonstrating the device the Doctor proves his sincerity to the Airport Controller and the evidence mounts up as Jamie and Samantha return from another check on the hangar armed with blank postcards. The Doctor deduces that the postcards are a means of suggesting a safe arrival to friends and relatives when infact the holiday makers have been kidnapped.

With Meadow's help Spencer recovers, determined now to kill the Doctor. Finding the Doctor's coat, he attaches to the collar a poisoned pin set into a spring release. They leave the office with the coat left where it can be easily found.

Crossland has meanwhile gone aboard the Chameleon Tours' plane where he is informing Captain Blade of the disappearances. Blade leaves the flight deck and when he does not return the Inspector follows him. Abruptly he is seized from behind and strapped to the navigator's chair. The VC10 prepares for take off.

Searching for more evidence the Doctor and Jamie return to the hangar's secret room, and by using the TV monitor they discover the involvement of the Medical Centre. Donning his coat to set off for the main building but as they are descending the stairs the spring device plunges the poison needle into the Doctor's neck. He collapses.

The Chameleon jet is in flight. Blade pulls a switch on the controls and as the door to the passenger section swings open, Crossland sees, to his horror, that all the seats are now apparently empty.

EPISODE FOUR

Together in the hangar Samantha and Jamie are trying to discover the reason for the Doctor's collapse. They fail to see Spencer enter who promptly freezes them both. Laying all three onto the floor he sets up a laser device on a timing mechanism to dispose of them. He leaves as the deadly beam begins to track across the floor.

Aboard the VC10, Blade informs his base that an 'original' has now been found for "The Director".

Jamie and Samantha are recovering from the effects of the freezing. Seeing the laser Samantha throws Jamie her pocket mirror which he uses to reflect the beam and wreck the device. The Doctor too is recovering (his body not being human the poison has no fatal effect) and he suggests Samantha should keep watch of the Tours' terminal while he and Jamie check out the Medical wing. This course of action proves fruitless as Nurse Pinto is suspicious and refuses to let the travellers in. Undeterred they go to Air Traffic Control where the Doctor hears an important clue. No passengers ever arrive at Gatwick on Chameleon planes. He is even more adamant now to get into the Medical Centre.

A horrified Jamie learns that Samantha has bought herself a ticket for the next Chameleon flight. She ignores his warnings and Jamie has no recourse but to take drastic measures. He steals her ticket. Shortly after, Spencer captures Samantha.

On a pretext the Doctor has lured Nurse Pinto from the Centre. Ransacking a cupboard he finds a stock of the black and white arm bands and pockets one of each. He goes back to Control where he notices the black band under Meadow's jacket. The Commandant introduces him to Hesslington, an RAF man. They are planning to track the VC10 and trail it with a fighter plane.

Jamie, in Samantha's seat, is now on the flight, but a bout of airsickness prevents him from eating any of the profered food.

A mysterious beam from Space destroys the fighter plane. In the Airport control tower the watchers stare apprehensively at the now stationary blip on the radar screen; denoting that the aircraft is plummeting downwards to its doom. Suddenly the blip showing the VC10 appears to stand still. It is the Doctor who is first to postulate that instead of going down, the plane could be going straight . . . up.

True enough. High in the air the wings of the VC10 are folding back until the plane assumes a torpedo shape. Rocket flames erupt from the 'jet' engines and the vessel soars upward into the blackness of Space. There it rendezvous with a giant satellite orbiting the Earth. Silently the rocket docks into its airborne hangar and massive doors close behind it.

EPISODE FIVE

Leaving the toilet, where he has spent the entire flight, Jamie is astonished to find the plane empty. Leaving the aircraft he wanders round the giant

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18 ► space station and eventually comes upon a stockroom filled with drawer upon drawer of minature humans;- the passengers who never reached their destinations. But before he can overcome his amazement he is captured by three Chameleons and placed in a straight jacket.

Back on Earth the Doctor discovers that the arm bands are really a means for the Chameleons to maintain their human appearances after the transferance. Both Meadows and Nurse Pinto are exposed and bought before the Commandant. Forced to confess Meadows reveals that the Chameleons plan to take over the identities of planeloads of Humans to keep their race alive – a genetic accident having produced a race of faceless people. Without warning Meadows produces a gun and kills Nurse Pinto. He escapes. The Doctor hears of Jamie's presence on the last flight from Samantha who enters the office with the real Nurse Pinto; now very much alive. Picking up the two black arm bands the Doctor devises a plan.

As the Chameleon space craft leaves the satellite for Earth, Jamie is released from his straightjacket by Crossland who enquires of him why he was not minaturised. Jamie tells him it must have been due to his not eating any of the food. Too late he realises that Crossland is the Director – the Chameleon leader. Jamie is taken for processing.

The Doctor's plan goes into operation. The real Nurse Pinto tricks Blade into allowing both her and the Doctor to travel on the next flight. Observing that both are wearing black arm band, the Captain agrees.

The Commandant has ordered the airport be searched for the bodies of the twenty-five original Chameleon Tours personnel. He is not having much luck and time is running short.

The Doctor and Nurse Pinto are on the plane and they arrive at the satellite. Blade, however, was not deceived by the Doctor's ruse. As he and the nurse leave the ship they are ambushed by Blade and several Chameleons.

Blade tells the Doctor he will be kept intact for his brain and then ushers them both to the Director's quarters where they find Crossland and Jamie; both Chameleonised. The Doctor tells the Chameleons that the Commandant has found the original bodies of the Chameleon Tours people and unless he is contacted, he will begin destroying the white arm bands. A worried Crossland cntacts the airport and the Commandant, realising the Doctor's bluff, confirms the story.

Samantha and the Commandant's secretary, Jean rock, find a list of twenty-five car registrations in the secret room. All the cars are present in the airport car park so the two girls hurry off to investigate, convinced there is a link between the cars and the missing bodies.

It is Blade who sees through the Doctor's ruse and calls the Commandan't bluff. When nothing happens the Doctor is sent for processing.

In the airport car park, Samantha and Jean find one of the original bodies and despite a last ditch attempt by Meadows to stop them, the girls report their findings to the control tower. Gatwick calls up the satellite and when Crossland refuses to bargain the white arm band is removed from one of the bodies. Aboard the space station the corresponding Chameleon screams and dies. Blade sees this and turns on the Director with a gun, ordering him to bargain with the Earthmen. The Doctor is released and he agrees to help Blade if he will release all the captive Humans. However Crossland turns the tables once more. He overpowers Blade and has him thrown into the cells. Contact with Gatwick is broken. However as the Doctor attempts to pick up Blade's dropped gun he is attacked by the Chameleonised Jamie. In the struggle the black arm band is pulled off and the real Jamie revives in an alcoved room filled with other bodies. The Doctor yells into the intercom for Jamie to remove the white band on the arm of the real Crossland. This he does and the Chameleon Crossland disintegrates.

Gatwick is called up again and the Doctor informs them the emergency is over. He supervises the return of the Humans and the Chameleons to their respective planets and gives Blade a formula for a biological solution to his people's problem.

The Doctor returns to Earth and much to his desmay learns that Ben and Polly have decided to stay here. They have discovered it is the self-same day that they first began their travels with him and now they want to settle down.

The Commandant gives the Doctor the number of the hangar into which the TARDIS was stored, but as he and Jamie approach it, they see the familiar Police Box shape being driven away on the back of a lorry. Someone is stealing the ship . . .

EPISODE GUIDE

THE ANDROIDS OF TARA (Serial 5D, 4 episodes)

Episode One (25 November 1978)
With Romana despatched to locate the fouth Key to Time segment the Doctor finds his fishing interrupted by a surprise "invitation" to dine at the lodge of Prince Reynart. But the wine served contains a potent sleeping draught. Count Grendel's plot begins to bear fruit.

Episode Two (2 December 1978)
The coronation of Prince Reynart is proceeding to schedule with none save the Doctor, Farrah and Zadek suspecting that the Prince on the throne is an android. The beautiful form of Princess Strella approached the throne to swear allegiance. Suddenly the Doctor leaps forward and lashes out with a sword.

Episode Three (9 December 1978)
Under a flag of truce Grendel visits Reynart's lodge to talk terms with the Doctor. But when this fails his white flag becomes a deadly spear which destroys the android Prince. He escapes but even worse he has succeeded in recapturing Romana . . .

Episode Four (16 December 1978)
In a swashbuckling contest the Doctor has defeated Grendel and Tara once more has its rightful King and his chosen Queen. Only one more task needs to be done. From the top of the battlements the Doctor looks down at K-9, helpless aboard a raft on the moat.

Tom Baker *(as The Doctor)*, Mary Tamm *(Romana)*, Peter Jeffrey *(Count Grendel)*, Simon Lack *(Zadek)*, Nevile Jason *(Prince Reynart)*, Paul Lavers *(Farrah)*, Lois Baxter *(Lamia)*, Declan Mullholland *(Till)*, John Leeson *(Voice of K-9)*, Cyril Shaps *(Archimandrite)*, Martin Matthews *(Kurster)*.
Directed by **Michael hayes**, Teleplay by **David Fisher**, Script editor **Anthony Read**, Designed by **Valerie Warrender**, Incidental Music by **Dudley Simpson**, Produced by **Graham Williams**.

THE POWER OF KROLL (Serial 5E, 4 Episodes)

Episode One (23 December 1978)
On the third moon of Delta Magna Romana has been taken prisoner by the Swamp People who intend to offer her as a sacrifice to their God, Kroll. As the chanting reaches a peak the Doctor strives to enter her prison, but already chitinous claws are extending towards her.

Episode Two (30 December 1978)
Sealed in their iron installation high above the swamp the gas technicians believe themselves safe. But the power of Kroll is great as engineer Harg discovers when a huge tentacle bursts through a steel pipe and drags him in to his death

Episode Three (6 January 1979)
Freeing themselves from the Swamp

death chamber the Doctor, Romana and Rohm-Dutt flee for the canoes. Rohm-Dutt does not make it but as the time travellers board a boat they see the gigantic shape of Kroll rising from the waters before them.

Episode Four (13 January 1979)
With the Swamp People's holy relic transmuted into the fifth Key to Time segment Kroll is vanquished. Now peace can once more return to this world and for his part the technician survivor, Fenner, promises to make good his corporation's evil.

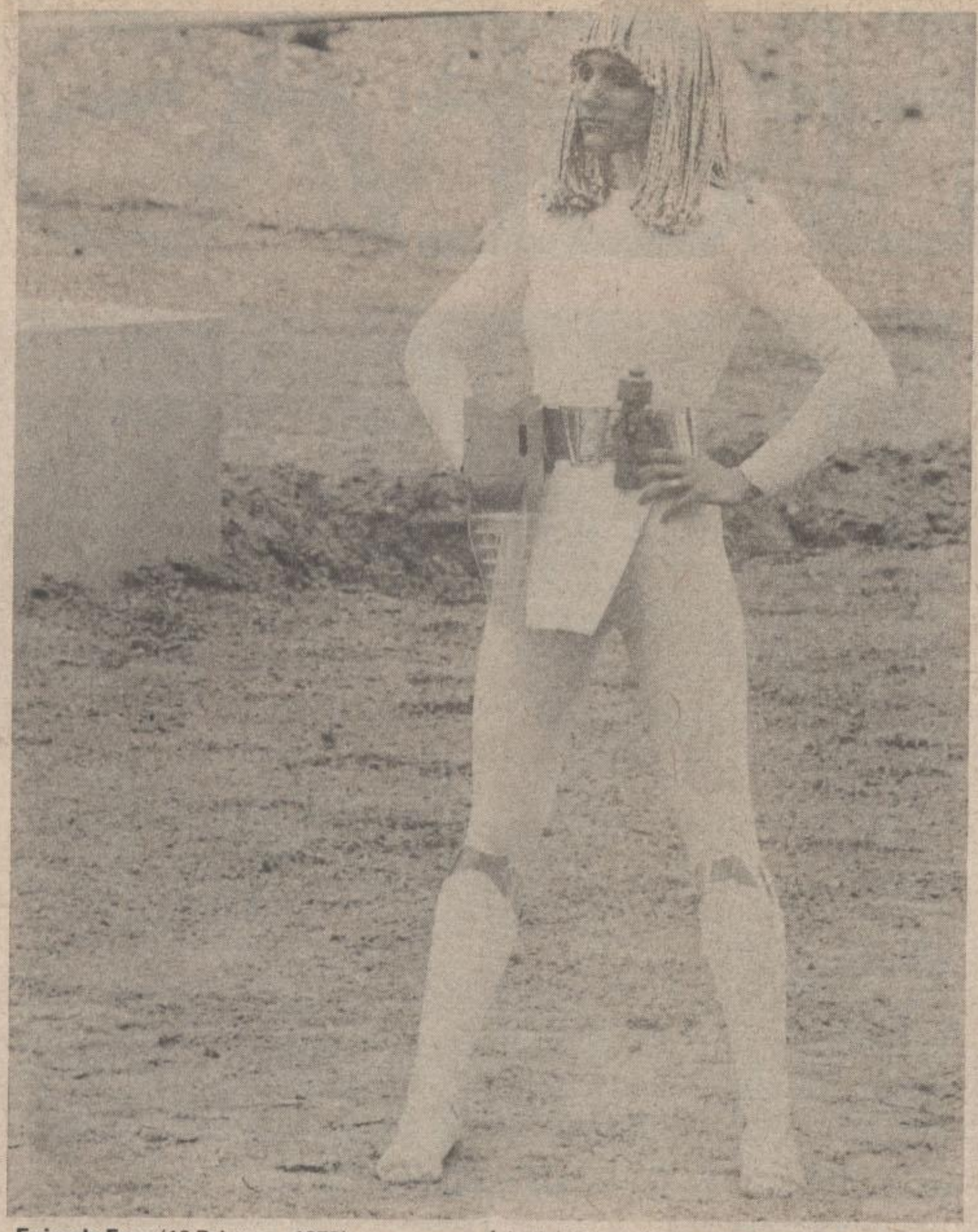
Tom Baker *(as The Doctor)*, Mary Tamm *(Romana)*, Frank Jarvis *(Skart)*, John Leeson *(Dugeen)*, Neil McCarthy *(Thawn)*, Grahame Mallard *(Harg)*, Philip Madoc *(Fenner)*, Terry Walsh *(Mensch)*.
Directed by **Norman Stewart**, Teleplay by **Robert Holmes**, Script editor **Anthony Read**, Designed by **Don Giles**, Incidental music by **Dudley Simpson**, Produced by **Graham Williams**.

THE ARMAGEDDON FACTOR (Serial 5F, 6 episodes)

Episode One (20 January 1979)
Arriving on war torn Artios the Doctor and Romana are blamed for the disappearance of Princess Astra by the zealous Marshal. Believing they heard Astra calling behind a giant bunker door the two effect an escape. But Astra has been taken by a black cowled figure.

Episode Two (27 January 1979)
The Marshal agrees to let the Doctor use the secret Trans-Mat platform to go to Zeos even though the existence of this device in time of war is a puzzle. Too late Merak and Romana realise he is walking into a trap. The cowled mutes surround the Doctor.

Episode Three (3 February 1979)
Discovering the sinister nature of the Mentalis Computer on Zeos the Doctor also learns of the Marshal's imminent attack on this world. If that happens Mentalis will self-destruct and destroy both planets – the ultimate military deterrant; armageddon.



Episode Four (10 February 1979)
Aboard the TARDIS Astra is feeling curiously drawn to the near-completed Key. The Doctor meantime has found the location of the dark, third planet and sets course for the Shadow's domain unaware that K-9 is already in the power of this wraith-creature.

Episode Five (17 February 1979)
With the lives of his friends at risk the Doctor agrees to fetch the Key from the TARDIS and is escorted there by a Mute. But, as he opens the door Drax appears with a fixed dimensional stabiliser. He fires point blank at the Doctor . . .

Episode Six (24 February 1979)
Not afflcted by colour blindness the Doctor has dispersed once more the all-powerful Key much to the fury of the enraged Black Guardian who vows he will destroy the Doctor for this, no matter how long it takes. But first he must catch him and the Doctor has fitted a Randomiser to the ship's controls.

Tom Baker *(as the Doctor),* Mary Tamm *(Romana),* Susan Skipper *(Heroine),* Ian Liston *(Hero),* Ian Saynor *(Merak),* John Woodvine *(Marshall),* Davyd Harries *(Shapp),* Lalla Ward *(Princess Astra),* John Cannon *(guard),* John Leeson *(Voice of K-9),* Iain Armstrong *(technician),* Pat Gorman *(pilot),* Barry Jackson *(Drax),* Stephen Calcutt *(Mute).*
Directed by **Michael Hayes,** Teleplay by **Bob Baker** and **Dave Martin,** Script editor **Anthony Read,** Designed by **Richard McManan-Smith,** Incidental music by **Dudley Simpson,** Produced by **Graham Williams.**

DESTINY OF THE DALEKS (Serial 5I, 4 episodes)

Episode One (1 September 1979)
Startled by the sudden appearance of the ragged Tyssan Romana has tumbled down a shaft into a deep chambes within the ruined city. The wall before her is juddering with a harsh vibration. It splits open and the squat shape of three Daleks glide in, their guns levelled at her.

Episode Two (8 September 1979)
Exploring deep within the Dalek city the Doctor finds his worst fears confirmed as he unearths the preserved body of Davros. Then, in a rockfall which apparently kills the Movellan soldier Agella, the previously inert body of Davros begins to return to life.

Episode Three (15 September 1979)
Fearing for Romana the Doctor hurries to the Movellan Space ship but is horrified to find the girl unconcious inside a protective tube housing the Nova Device. The device is counting down to firing point and the Doctor wrestles desperately to free her.

Episode Four (22 September 1979)
The Daleks are once again destroyed and Davros in cryongenic freeze aboard the captured Movellan space ship Tyssan lifts off on a course for Earth. For the Doctor and Romana though they must spend the next few hours clearing rubble away from the TARDIS . . .

Tom Baker *(as The Doctor),* Lalla Ward *(Romana),* Tim Barlow *(Tyssan),* Peter Straker *(Cmdr Sharrel),* Susan Daniele *(Agella),* Tony Osoba *(Lan),* Cy Town, Mike Mungarvan *(Dalek Operators),* Roy Skelton *(Dalek voices),* Penny Casdagli *(Jall),* David Yip *(Veldan),* Cassanda *(Movellan guard).*
Directed by **Ken Grieve,** Teleplay by **Terry Nation,** Script editor **Douglas Adams,** Designed by **Ken Ledsham,** Incidental music by **Dudley Simpson,** Produced by **Graham Williams.**

CITY OF DEATH (Serial 5J, 4 episodes)

Episode One (29 September 1979)
Hearing news that the captured Doctor will soon be at the Chateau Countess Scarlioni goes to the laboratory door to tell her husband – unaware that down in the cellar the Count has pulled off his flawless face mask to reveal the alien countenance of a Jagaroth beneath.

Episode Two (6 October 1979)
The TARDIS has taken the Doctor back to the villa of Leonardo da Vinci but almost at once he is captured. When Captain Tancredi enters not only does the Doctor recognise his face, he recognises the Doctor. He has the voice and features of the Count.

Episode Three (13 October 1979)
Scarlioni intends that Romana will perfect his time equipment and demonstates graphically what will happen if she refuses to help. Trapping Professor Kerensky within the field generator the Count ages the little professor to death within seconds.

Episode Four (20 September 1979)
The fire at the Chateau which finally killed Scaroth also destroyed six of the seven "fake" Mona Lisas. The Louvre will have to have one back with "This is a fake" scrawled beneath the paint in felt pen. Resigned to this Duggan watches a trifle wistfully as the Doctor and Romana head back for the Paris Metro.

Tom Baker *(as The Doctor),* Lalla Ward *(Romana),* Julian Glover *(Count),* David Graham *(Kerensky),* Kevin Flood *(Hermann),* Tom Chadron *(Duggan),* Catherine Schell *(Countess),* Pamela Stirling *(Louvre guide)* Peter Halliday *(soldier).*
Directed by **Michael Hayes,** Teleplay by **David Agnew,** Script editor **Douglas Adams,** Designed by **Richard McManan-Smith,** Incidental music by **Dudley Simpson,** Produced by **Graham Williams.**

OVERSEAS

In planning this look at *Doctor Who* overseas early thoughts were to compile whatever information came in as a kind of expanded *Matrix Data Bank.* In short, a small two-page feature roughly covering the how , where and when of the programme's history in other countries.

However as the sack of mail began to accumulate in one corner of the *Marvel* editorial office it was quickly apparent far more substantial coverage was needed to do justice to this topic. Just reading through the covering letters was enough to convince this author that here was a vast, unplumbed area rich in material it would be a crime not to cover in some depth. In piecing together this assessment though, there were many letters that appeared to offer contradictory explanations and information and so a constant headache was trying to sift through as much as possible in order to paint, hopefully, an accurate picture of the *Doctor Who* scene in other countries.

The principle source of letters was America although Australia supplied much concise information packed into few but very tidily worded letters. Ironically the country which gave the BBC cause to celebrate in 1964 when it bought the series, Canada, submitted hardly any replies to our request in issue 67 which speaks poorly either of *Doctor Who's* reception over there or of circulation of this magazine.

In fairness to Canada it is worth pointing out to British readers that *Doctor Who* Monthly does not get distributed to any of these three countries such that copies appear regularly in newsagents – or equivalents thereof. As with publications like *Cinefantastique* over here the only regular sources of *Doctor Who Monthlies* overseas are the specialist science-fiction bookshops, usually only found in major cities.

Looking first to Australia *Doctor Who* "down under" is handled singularly by the *Australian Broadcasting Company* (otherwise known as *ABC TV*). They have taken *Doctor Who* right from its beginnings with William Hartnell and have continued up to the present day where they are now showing the serials of Peter Davison. No problem you might think. Ah, but it is, and all due to a major poltergeist called Censorship.

For all the macho-imagery associated with the country, television in Australia is subject to far more stringent controls in its broadcasting than have ever been applied over here. A reader from Doncaster in Victoria explains:

"Here, all imported TV shows have to be classified into three ratings, a bit like movies. The ratings are:

G-General Exhibition
PGR-Parental Guidance Recommended
AO-Suitable for Adults Only

With these classifications come screening restrictions.

Convention stills courtesy Larry Wauchop.

Above: Peter Davison is interviewed. Opposite: John Nathan-Turner and a fan.

G; Can be shown any time

PGR; 9.00 to 4.00 weekdays and after 7.30 at night.

AO; 10.00 to 3.00 weekdays and after 8.30 at night (I think).

The majority of new TV shows are PGR. AO is very rare. Typical G-rated shows include kiddie programmes, documentaries and some soap operas. Typical PGRs include most soap operas, all cop shows and such material as *Benny Hill Shows.* AO shows include "stronger" (i.e; uncut) versions of PGR programmes although no series has ever had every episode classified as AO, *Hill Street Blues* came close however.

Over the years *Doctor Who,* mostly uncut, would be 70% G and 30% PGR, and, as a matter of interest, *Blakes Seven* is all classified PGR.

ABC TV tends to think of *Doctor Who* as ideal family entertainment and as such they like to show it in G-rated time slots – usually 6.30 to 7.00. They do not consider science fiction to be suitable for prime time viewing (7.30-9.00) as it tends to develop "cult" appeal. (In television circles cult shows are those which generate small but very vocal and communicative audiences.)

Doctor Who, when it is on over here, is shown four nights a week. This would be impossible after 7.30 as slots beyond this are normally reserved for once-a-week viewing. So the price paid for seeing a lot of *Doctor Who* is seeing it in G-rated form which entails some cuts from time to time. Of course most *Doctor Who* episodes are classified as G to begin with so there is normally no problem. The only other TV show I know to be treated this way is *The Goodies* which is generally shown back-to-back with *Doctor Who.*

"ABC TV does not specifically promote *Doctor Who* although the service chiefs are uncomfortably aware of its popularity. When the programme was not screened at all in 1981 they got a lot of complaints !"

This letter, plus others goes on to say that when *Doctor Who* stories arrive in Australia they are sub-divided by the censors into two groups. The G-grouping indicates the episodes may be screened in the alloted time slots but with a few cuts. For example only one cut was made to *The Invisible Enemy* which premiered in 1979 – that of a sequence where Leela is seen to knife one of the people enslaved by the Nucleus.

The PGR grouping indicates those episodes which are considered too strong to be transmitted because the editing required

OVERVIEW

would take overall episode lengths down to about sixteen minutes. So far, to date, four stories have ended up in this category, most of which have thus never been seen in Australia.

The banned stories are *The Daleks' Master Plan* (plus the prologue episode *Mission to the Unknown*), *Invasion of the Dinosaurs, The Brain of Morbius* and *The Deadly Assassin.*

(By way of an Editor's note, the reason *Invasion of the Dinosaurs* was never screened was the BBC's accidental erasure of part one which, to preserve the surprise ending, was titled *Invasion* and was hence junked along with the Patrick Troughton story of the same name.)

In 1980 ABC did relent a little in their handling of *Doctor Who* and allowed a sixty minute version of *The Brain of Morbius* to go out with a PGR label at 9.30 p.m. This hour-long omnibus edition did contain some of the material that insensed some reviewers in this country but the end result all the same was somewhat disjointed.

Doctor Who was first shown in Australia in 1965 and between then and 1977 was shown anywhere between one year and two years behind the current episodes being aired in Britain. Only thereafter did its ratings begin to upswing dramatically to the point where it began to be seen in the four nights a week format now enjoyed by the Australian fans. This format though did chew up stories at a fair rate of knots and so from 1978 a fairly widescale policy began of repeating certain stories to plug gaps. These repeats would even extend back into the Jon Pertwee era despite the current Doctor at the time being Tom Baker. Within weeks of *The Talons of Weng-Chiang* being premiered "down under" Jon Pertwee's debut story, *Spearhead From Space* was being re-transmitted.

This continued right up until 1980 when widescale protests among Australians, discontent with the numbers of repeats, led to *Doctor Who* being taken off the air along with many other oft-rerun series. Throughout 1981 no *Doctor Who* shows were screened and as the months progressed the protests, letter-writing campaigns and peaceful demonstrations climbed to the point when ABC admitted defeat and purchased the latest stories from England beginning with *The Leisure Hive* which started on March 8th 1982. This gave rise to a unique event in *Doctor Who* whereby an audience watched a season of new stories which started with one Doctor and ended with another. *Logopolis* part 4 was aired April 26th and part 1 of *Castrovalva* bagan less than 24 hours later on April 27th.

The censorship issue was still highly prelevant though and many calls were registered by the ABC TV switchboard when the ending to part 1 of *Black Orchid* was cut out completely leading to a discontinuous beginning to part 2.

After *Time-Flight* ABC went back to their reruns, commencing with *The Hand of Fear,* after a short-ish break for the World Cup. This latest crop of Tom Baker repeats marks a fifth showing for many of the serials.

Antony Howe of the Australian *Doctor Who Fan Club* reports that ABC TV, if it so wishes, still has the rights to show *Spearhead From Space, The Day of the Daleks, The Three Doctors, Carnival of Monsters, The Green Death, The Time Warrior, The Monster of Peladon* and *Planet of the Spiders.* They did have the rights to *Death to the Daleks* as well until the master film print was recalled by the BBC recently for possible home repeating.

Additionally it is only within the last year or so that many states in Australia have been able to see episodes of Doctor *en masse* with one another. Australia is divided into six states (New South Wales, Victoria, etc) all of which are served by branches of ABC TV rather like different regions over here get different ITV channels. Before the 1982 season, as Antony Howe has been led to understand, ABC TV held only one film or tape of a given episode which could, thus, only be sub-let to one branch of the company. Now they have many tapes per episode and so the series receives far wider airings.

Coverage of *Doctor Who* in the press and magazine TV in *Australia* is usually only confined to the starts of seasons or whenever a regeneration occurs. In both cases the events are not treated with any awe but rather with a degree of affection, "It's corny, comfortable and fun, its charm being in the suspension of disbelief, etc, etc . . .". Only once was the mould shattered – when Tom Baker visited the country back in 1979. Then press and media coverage was extensive and very popular. Hardly a day went by without Baker's startling features beaming out from one publication or another. It was a memorable visit and one that cemented the popularity of *Doctor Who* in a country where its ratings have been consistently high.

Looking several thousand miles north and east we come to Canada, the first North American country to buy *Doctor Who* and one that now shares the same distrubutor as its southern neighbour the USA in the form of *Lionheart Films Limited* who recently took over from *Time-Life.*

As mentioned earlier in his article Canada bought *Doctor Who* way back in 1964 when *TV Ontario* contracted to take the first two seasons of William Hartnell's Doctor. These

stories did not prove to be popular however and the option to buy more serials was not taken up again until the mid-seventies when Canadian viewers began seeing the batch of Jon Pertwee serials bought by *Time-Life*. Consequently older Canadian *Doctor Who* fans feel considerably irked at never having seen any of the serials of Troughton's Doctor.

From 1974 onwards *Doctor Who* followed a chequered career with *TV Ontario* (TVO), never missing a season's transmission, usually in the autumn and, as far as this author can determine, on an episode per night basis.

Unlike Australia Canada did get to see serials uncut and un-edited including gory material like *The Brain of Morbius* and violent serials like *The Deadly Assassin*. There was, however, one exception, *The Talons of Weng-Chiang*.

Before explaining the rumpus caused by this serial some back-tracking is needed to explain the nature of TVO.

TV Ontario is the educational network of the province of Ontaio and by definition has no equivalent station in this country. The greater majority of its programmes must conform to certain educational requirements and to this end each broadcast episode of *Doctor Who* is followed by a five minute discussion slot with host Judith Merrill whereby issues raised in the episode are debated with guest speakers. TVO is thus a very community concious station and before *The Talons of Weng-Chiang* was due to be aired the network's overlords invited members of Ontario's Chinese community to attend a private screening. They were worried lest the material shown in that story would give a derogatory impression of the Chinese people. The reactions of these screenings were examined and helped to shape the eventual decision to ban the programme.

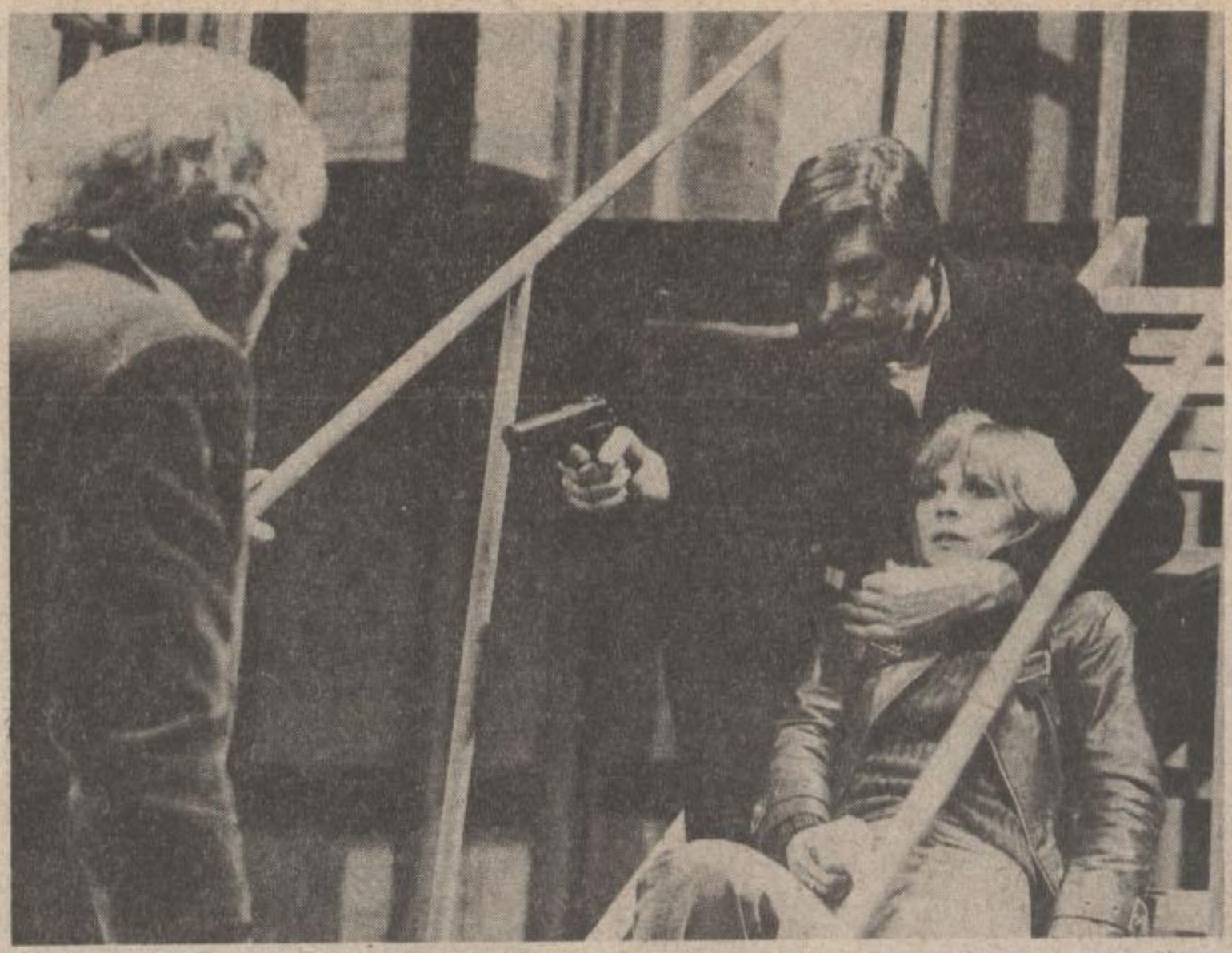
This engendered a considerable storm of protest among Canadian *Doctor Who* forms with a backlash most lucidly expressed by Dean Shewring, Canadian Co-ordinator of the *Doctor Who Information Network*. In a lengthy letter to TVO he stated the following point.

"I believe it would have been better for *TV Ontario* to invite these members of the Chinese Community to take part in the five minute discussion segment provided at the end of each episode of *Doctor Who*. This would have given ample opportunity for any objections and also a proper forum to debate any issues raised by the programme. You've effectively prevented that process from happening."

In reply Kathleen Vaughan, on behalf of TV Ontario, replied,-

"You may be interested to know that we considered the suggestion you offered; namely that members of the Chinese community be invited to participate in a discussion with Judith Marril. This might have been a viable solution had there not been six episodes of *The Talons of Weng-Chiang*. Although perhaps suitable for one program, this type of post-programme discussion is not an appropriate tail for six programs. *The Talons Of Weng-Chiang* was also discussed as a possible lead-in to a half-hour program on racism. Here, again, the same problem was encountered; how to handle the remaining five episodes?

May I point out that *TV Ontario* did not 'ban' these particular episodes of *Doctor Who*. As you must know *TV Ontario* does not broadcast all the *Doctor Who* episodes produced. Many episodes are not up to our standards whether the quality deficiency be of a technical or of a content nature (the latter being the case for *The Talons of Weng-Chiang*). We simply removed *The Talons of Weng-Chiang* from our broadcast schedule."



TV Ontario is not the only network to broadcast *Doctor Who* for Canadian viewers, there are also the PBS channels which leads this article nicely into looking at *Doctor Who* in the USA.

About seventy percent of the incoming mail for use in this article hailed from the USA, about fifty percent of which came from one city – Chicago.

This is perhaps hardly surprising as Chicago was the scene last July of the world's largest, to date, *Doctor Who* Convention – attracting to the Americana Congress Hotel somewhere in the region of ten thousand fans, many of whom had to be turned away at the door. Going by accounts in many of the letters the atmosphere inside the main convention hall made the Roman Gladiatorial games appear like a Mill Hill village cricket match by comparison. To quote from a letter by Michael Drumke of Evanston, Illinios, "When the theme music first blared out the crowd clapped, stamped and cheered until the room shook. Everyone there was a devoted *Doctor Who* fan. We all sat and laughed together at the Doctor's confusion in *Castrovalva* and we all cried together at Adric's death in *Earthshock*. And when it was revealed that the U.S. Distributors (*Lionheart*)

would release the Davison serials early in January 1973 the announcement was met with a thundering round of applause . . ." In the States one does not just have a casual interest for *Doctor Who,* one has a sort of mad devotion.

Perhaps the atmosphere of this extravaganza can best be summed up by reference to a long letter penned by Rose Arias of 15939 Ellis Avenue, South Holland, Illinois 60473, USA (you'll get your wish for a few British pen pals now . . .) who quotes a statement made by John Nathan-Turner who attended the event with Terry Nation, Sarah Sutton and Anthony Ainley.

"In England the British are very reserved people and so after a show if we get a smile from them, we know we've succeeded. But this," he said geturing to the noisy audience, "is really rather nice."

The PanoptiCon West Convention 1982 was the peak, to date, of *Doctor Who*'s success story in the United States – a story which goes back seven years to 1975 and the first screenings of Jon Pertwee serials on stations like WTTW, one of the USA's PBS channels.

A what channel, you say? Fortunately a letter from Jon Sheen, an American now resident in West Germany, was on hand to provide an explanation.

"In America there are two types of television station. There are Network Affiliates who accept programming from four nationwide networks; NBC (National Broadcasting Company), ABC (American Broadcating Company), CBS (Columbia Braodcasting System) and, finally, PBS (Public Broadcasting System). The fist three are known as the commercial networks – they produce programmes and sell advertising time within these programmes. This is very annoying because the advertising comes just about every fifteen munutes. The fourth network, PBS, does not sell commercial time to advertisers. The money comes in the form of grants from large corporations, and donations from you or I. clearly then PBS cannot afford to produce much in the way of its own programming so most of it is bought from others, including the BBC."

And that is where *Doctor Who* comes in?

"There is, as indicated above a second kind of TV station – Independent. These stations rely entirely on locally produced TV shows and on *syndicated* programes. Allow me to explain syndication . . . Syndictes buy the

rights to repeat programmes no longer owned by the networks, or bought in from other countries. They then sell these rights for a certain number of showings, to local stations, and these are used to fill out programme time not filled by networks or local programmes. And *that* is where *Doctor Who* comes in."

"A syndicate (formerly *Time-Life,* now *Lionheart*) has American rights to *Doctor Who,* and sells it for reruns to various stations around the country. And, since the audience for PBS is used to British programmes, many PBS stations have bought the Doctor's show."

Everybody confused? Good, so am I . . .

The USA never received any of the Hartnell or Troughton stories and had only the first three seasons of Jon Pertwee's Doctor from *SPEARHEAD From Space* through to *The Time Monster* between 1975 and 1978. Unfortunately these shows were shown early afternoon and often out of sequence. Scheduling too was a problem as some of the stories, such as *Terror of the Autons,* were considered to be too frightening for early afternoon screenings and so after some juggling with time slots the programmes were dropped.

Then, in 1978 *Time-Life* began distributing the Tom Baker serials from *Robot* through to *The Invasion of Time.* These shows were in order of production and were slotted at much later times – anywhere from 5.30 pm to 11.00 pm. With the shows now reaching the adolescent and adult audiences *Doctor Who* took off in the USA with a fervour not usually seen even with media SF fans. All of a sudden Tom Baker's doctor was big news and fan clubs were springing up everywhere. Neither was catching up on missed stories too much of a problem for the new convert. With stories chewed up very quickly by continual television airings no sooner would *The Invasion of Time* finish than the series would begin again with *Robot.* On and on and on.

The early runs of *Doctor Who* in some states had voice overs at the beginning of episodes previewing the delights of the given story to come. Rather as *Thunderbirds* does the prologue would consist of clips from the interesting bits with a voiced over narration by American TV veteran Howard de Silva. With *Robot* for example the changeover from Pertwee to Baker is over-dubbed by Silva's expalanation of who the Doctor is. These narrations have since been dropped but the prologue of clips remain.

The episode format is changed too. Although only one slot is given to *Doctor Who* per week by most PBS channels that slot is a complete four part story, unedited with just the titles removed. For the few six parters these are divided into two halves of three episodes apiece.

Furthermore, if you happen to live in a big, cosmopolitan city like New York, which can receive more TV channels than you or I have hot dinners in a week, you can sometimes find three or four PBS channels showing *Doctor Who* stories, all at different points in its history as they run through the range recently increased by the sale of America of the remaining Baker stories from *The Ribos Operation* through to *Logopolis.*

"Sometimes treatment of *Doctor Who* varies from state to state. Most of the letters from Chicago testify to the shows going out uncencored and with no edits from the original BBC master tapes. Houston, Texas viewers, however, are not so lucky as a letter from Carlotta M. Baines bears proof:

For several months our local TV station personnel bagan making fun of it – adding their own sound effects and laughter. Can you imagine the Skarasen (*Terror of the Zygons*) burping? I have it on videotape! Also, whenever shown on Sunday afternoons, it was cut to 90 minutes (including commercials) so with *Masque Of Mandragora* we had the whole of the last ten minutes chopped out."

In the main though *Doctor Who* in the USA is every bit as faithful to its BBC origins the fans are to the shows themselves. While it has yet to make the cover of *Starlog* its following is growing and if the reaction of the fans at PanoptiCon West to Peter Davison is any sample of things to come 1983 will see the biggest swing of all.

For the final word then, another mention from Rosa Arias' letter.

"Being a Who fan in America is like being a member of a secret society. No-one will admit to being a fan. It's things like the convention that bring out the fans in force. They're fun and for each of us a relief to find we're not alone in our fanatical love for the show."

Or, to borrow the excrutiating pun from Tom Strigas, "Panopticon West was proof that Nathan can speak peace unto Nation."

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DOCTOR WHO COLLECTORS' GUIDE

The publication, back in issue 66, of the Sixties *Doctor Who* Merchandise Supplement brought in many letters of comment from readers partly complaining of being unable to read all the details of the *Doctor Who* merchandise listed.

Other letters asked us to value some of the listed items against today's prices, or to comment on their availability now.

However, the most interesting letter came into the *Matrix Data Bank* page from reader Ian Lovegrove of Stanmore, Middlesex, the gist of his query being:

"I recently paid a visit to a Comic Mart in Manchester and saw for sale an old friction Drive Dalek of the type common in the mid-nineteen Sixties. However, the people behind the stall would not sell it for less than £15 which, in the end, I paid as I am anxious to recover some of the toys I used to have when I was younger. After seeing your article in *Gallifrey Guardian* 66 I thought I would write to ask you if I have been ripped off? Is the same toy available anywhere else at a lower cost? I hope you can help me . . ."

Ian's letter is not the first of its kind to come into this office but his is the highest instance so far of prices being paid currently for items of old *Doctor Who* merchandise and even for some items which are not so old.

The problem though is in trying to assess a reasonable guide as to how much one should pay for so-called collector's items. In this respect it really is a case of "How long is a piece of string?"

This Collector's Guide is intended to try and fulfill all three of the above requests and to help collectors differentiate between reasonable prices for rare items and flagrant overcharging which can be avoided if one is only prepared to shop around or look through the Collectors Pages of *Exchange and Mart*.

Due to the extreme rarity of some items, such as the *Herts Plastic Moulders* Mechanoid toy, it has not been possible to provide a complete guide within these pages. Nevertheless in compiling this feature the author would like to thank Bruce Campbell, Stephen King and Mick Hall for their very generous help and effort.

Note: To read the rarity ratings, assume that the more stars an item is given, the rare it is.

PICTURE 1

Title: "Tricky Action" Dalek
Manufacturer: Louis Marx Ltd.
Original Price: 17/11 (90p)
Current Rarity: ****.
Description: The first of the *Doctor Who/Dalek* toys to get onto in time for Christmas 1964 this is also one of the best. Made from robust polystyrene the Dalek is painted in bright metallic silver with gold waist bands, similar to the Daleks seen in *The Dead Planet* story. When powered by two U2 batteries the toy trundles haphazardly across the floor thanks to self-pivoting steering mechanism. The "tricky action" comes into effect whenever it meets an obstacle—the mechanism causing the Dalek to move in random directions until it finds an unobstructed path to follow.

1

Title: Friction Drive Dalek
Manufacturer: Louis Marx Ltd.
Original Price: 12/11 (65p)
Current Rarity: ****
Description: With a shell cast from the original "tricky action" Dalek mould this toy is outwardly the same as its colleague save for being painted black with gold hands as was the Black Dalek seen in *The Dalek Invasion of Earth*. It came onto the market within a month or two of the "tricky action" Dalek and, through ease of manufacturer, was available longer in its original form. As with all friction drive toys the Dalek had to be revved along the ground first before release, the flywheel inside then maintaining its momentum asit trundled along the ground. A graphite rod inside rubbed against the flywheel causing sparks to be visible through the red perspex dome panels.

2

PICTURE 2
Title: "Rolykin" Dalęk
Manufacturer: Louis Marx Ltd
Original Price: 1/- (5p)
Current Rarity: ***
Description: One of the most popular toys of the period if only for the cheapness of its price. To anyone with a pocket money income of 5/- a week say it was relatively simple to amass a whole army of Daleks within a month or two—which is precisely what the Dalek struck youth of Britain proceeded to do between 1965 and 1968 while these were available. The "rolykin" mechanism; a ball bearing fitted into the base, was common to several *Marx* toys of the period. For instance in 1966 it was fitted to the base of a World Cup Willie mascot—the symbol of England in that year's World Cup Football competition. For those keen on authentic Dalek liveries the "rolykin" Daleks came in three colours, silver grey for the ordinary Daleks, red for the commanders, and black for the Dalek Supremes.

3

PICTURE 3
Title: Dalek Construction Kit
Manufacturer: Louis Marx Ltd.
Original Price: 6/11 (35p)
Current Rarity: *****
Description: A real con this toy, it was speedily brought out in 1965 to capitalise cheaply on the enormous success of the other *Marx* toys. Again cast from the same mould as the "tricky action" toy its only difference was a solid base and a set of keys (pins and holes) form aid in gluing. Despite its shortcomings this toy, plus the "tricky action" and friction drive versions were thought good enough by the BBC. In 1967 the model shot of the Dalek Emperor's chamber in *Evil of the Daleks* was filled with these Daleks as the battle between the humanised Daleks and the Dalek Daleks was fought. Unfortunately, to anyone with a crammed toy chest, the fact was painfully obvious.

Title: Clockwork Mechanical Dalek
Manufacturer: Cowan & Groot Ltd.
Original Price: 15/11 (80p)
Current Rarity: *****
Description: Very hard to find, even in the Sixties, this was undoubtedly the most ingenious Dalek toy made. From the waist upwards it was quite faithful to the TV Dalek design with swivelling limbs and a rotating dome. The clockwork mechanism was fitted within the metal skirt section and when wound and released the Dalek moved straight along the ground for a foot or so and then would spin through 180° and move along again for a foot or so before turning once more. All the time the dome would rotate left and right flicking the eye stalk up and down periodically. Fascinated children for hours.

PICTURE 4
Title: Dalek Pocketbook and Space Travellers Guide
Manufacturer: Panther Books
Original Price: 2/6 (12p)
Current Rarity: ***
Description: The master speaks—for the first time in print everything you wanted to know about the Daleks but were afraid to ask answered by Terry Nation himself; "the man who discovered and translated Dalek Chronicles" to quote from the book's jacket. Only half of the book is devoted to the Daleks, the other half being yet more space age facts

4

5

of the kind found ad nauseum in *Doctor Who* and Dalek annuals. Much of the Dalek material too was culled from the first two Dalek annuals of the Sixties including the celebrated Anatomy of a Dalek which purported to show you the inside of the casing except for the Dalek creature itself which, of course, was too horrible to be depicted. Most interesting were the dozen or so question-and-answer pages where-in Terry Nation replied to queries about the Daleks by referring to his scripts of the first three TV Dalek serials.

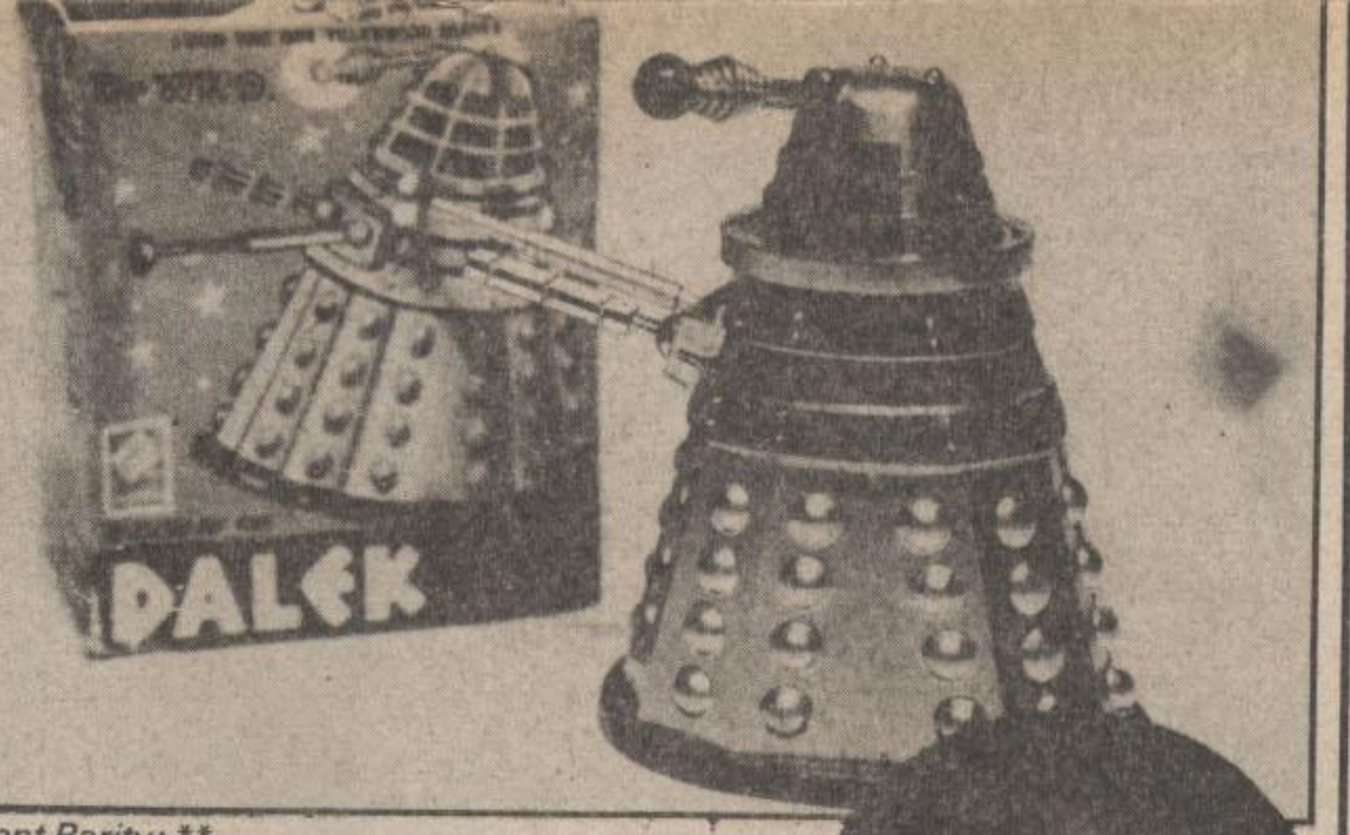
Title: The Dalek Painting Book.
Manufacturer: Panther Books Ltd.
Original Price: 2/6d (12p)
Current Rarity: ****
Description: "Become your own strip cartoon colouring artist," ran the blurb on the jacket, though it is doubtful you would find a job from presenting this as your portfolio. The 64 panels of uncoloured art inside were merely either reprints of panels from the first two Dalek annuals else crudely drawn illustration of Daleks visiting such landmarks as The Eiffel Tower. A few months later the same firm released a painting book for the film *Doctor Who and the Daleks* which at least boosted illustrations taken from stills of the movie.

Title: Doctor Who Paperback
Manufacturer: Armada Books Ltd.
Original Price: 2/6 (12p)
Current Rarity: ***
Description: Until the emergence of the *Target* range in 1973 this book was the bible of *Doctor Who* fans. Written by the show's first Script-Editor David Whitaker it told of the first encounter between the Doctor and the Daleks through an elaborate reworking of the *Dead Planet* story. The book itself is the paperback edition to the *Frederick Muller* published hardback and was, of course, reprinted as *Doctor Who and the Daleks* by *Target* in 1973. However, despite some seventy or so titles now being available under the *Target* banner, this book remains one of the best written.

PICTURE 5
Title: Anti-Dalek Rocket Gun
Manufacturer: Lone-Star Toys Ltd
Original Price: ?
Current Rarity: *****
Description: Despite the extreme rarity of this toy, don't bother hunting for this or paying dealer's prices unless you really are a hard-core fanatic collector. For all its portentious titling this toy is nothing more than a spring-loaded sucker dart gun originally brought out as a piece of merchandise from *Fireball XL5*. Only the packaging changed!

Title: Anti-Dalek Fluid Neutraliser
Manufacturer: Lincoln International Ltd
Original Price: 3/11d (20p)
Current Rarity: ****
Description: About the only way this toy would neutralise a Dalek would be if the Dalek laughed itself into apoplexy on seeing it! Again, very much a "don't bother" toy this is nothing more than a re-packaged water pistol whose projected stream of water would scarcely dampen a "rolykin" Dalek.

PICTURE 6
Title: Dalek Moneybox
Manufacturer: Cowan & Groot Ltd.
Original Price: 4/- (20)p approx.



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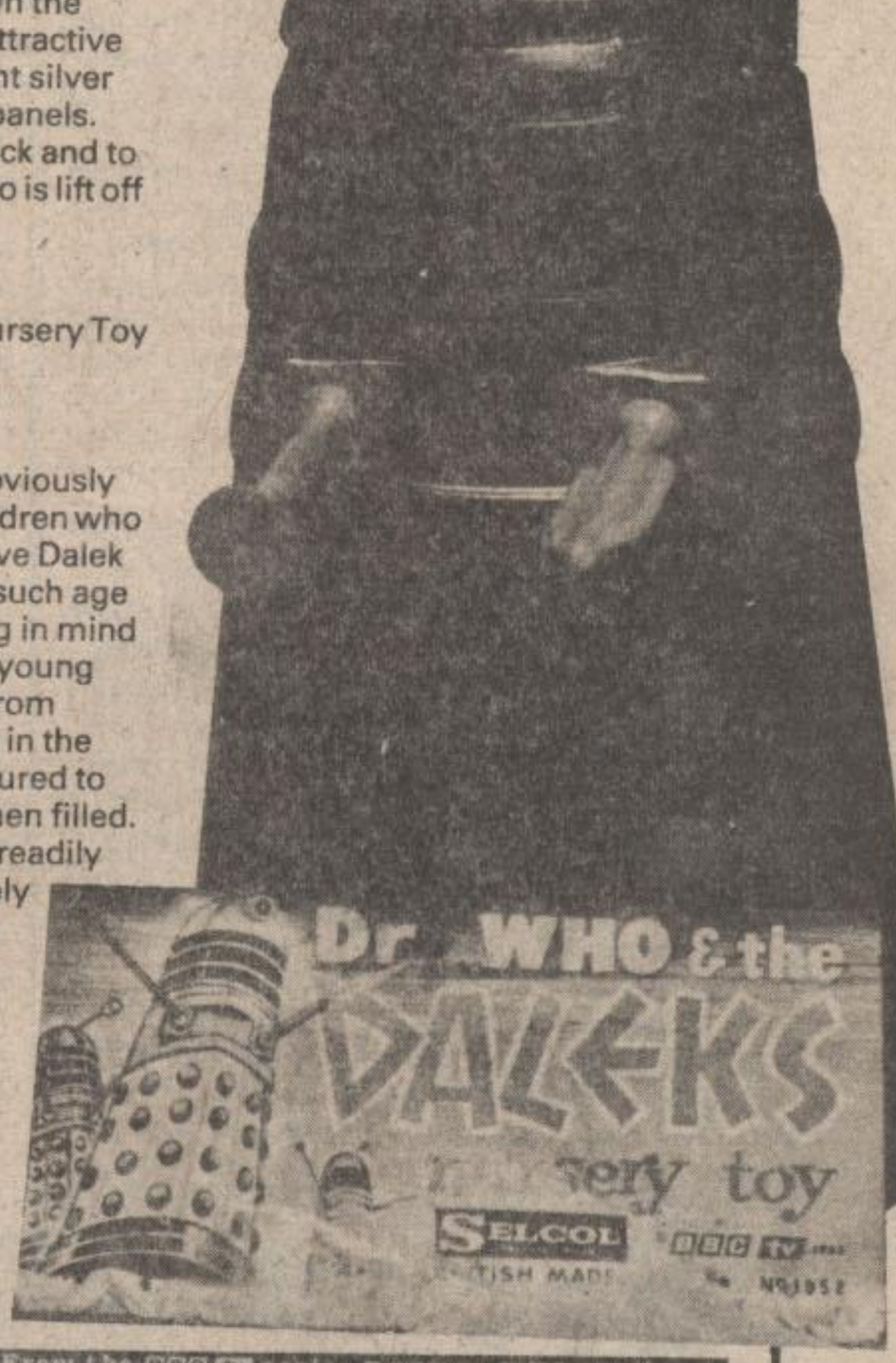
Current Rarity: **
Description: A large quantity of these toys have recently come to light, probably through a warehouse clearance sale, and it is relatively easy to obtain these from dealer, movie and comic marts up and down the country. Nevertheless they are an attractive momento of Dalek-mania with bright silver paintwork and blue perspex dome panels. The coin slot is vertical along the back and to get your money out all you have to do is lift off the dome section.

PICTURE 7
Title: Doctor Who and the Daleks Nursery Toy
Manufacturer: Selcol Ltd.
Original Price: 5/11d (30p)
Current Rarity: ****
Description: A curious item this. Obviously intended for nursery school age children who might otherwise break a friction drive Dalek or swallow a "rolykin" it is strange such age group should be considered bearing in mind the dubious wisdom of letting very young children watch *Doctor Who.* Made from durable polythene the toy has a cap in the base through which sand can be poured to give the Dalek significant weight when filled. The arm, gun and eye stalks can be readily removed though which must scarcely have allieviated worries of anxious parent lest little Johnnie decides to see if Daleks taste good.



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PICTURE 8
Title: Doctor Who and the Daleks Cutta- Mastic Set
Manufacturer: Bell Ltd.
Original Price: 7/11d (40p)
Current Rarity: *****

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Description: The present rarity of this toy must surely be due to, in part, its limited play value. For the then princely sum of 7/11d you received a set of Dalek illustrations printed onto sheets of expanded polystyrene of the type ceiling tiles are made from. To cut out these "3D figures" you are also supplied with a battery powered heated wire wherewithal to melt off the unwanted polystyrene. So, once you have cut out the half dozen or so shapes you are left with a battery operated cutter and nothing to use in on—save perhaps for little Johnnie's polythene Dalek . . .

PICTURE 9
Title: Doctor Who and the Daleks Paint-By-Numbers
Manufacturer: Peter Pan Toy Ltd.
Original Price: 9/11d (50p)
Current Rarity: ****
Description: A much worthier painting toy than the book described above. For your 50p not only did you get a series of card mounted illustrations but also a palette, a reasonable quality brush and a set of Reeves paints. Once finished the paintings could be proudly mounted on a wall by the fledgling Frank Bellamy with enough paints left over afterwards to encourage, hopefully, the child's budding talents towards more creative painting.

PICTURE 10
Title: The Dalek Oracle
Manufacturer: ?
Original Price: ?
Current Rarity: *****
Description: In the late fifties a toy was brought out called "The Magic Robot" which when placed on a dias and rotated towards one of the questions on the question board would magically point towards the answer when thereafter placed on the mirror centred on the answer board. It was all done with magnets but the effect was ingenious—so ingenious that when Dalek-mania struck this was thought a suitable product to transmute to fit public demand.

Title: Plastic Dalek Figures
Manufacturer: Cherilea Toys Ltd.
Original Price: 3/11d (20p)

9

The Dr. WHO
DALEK
PAINTING BY NUMBERS
complete with PALETTE, BRUSH, REEVES PAINTS & 6 DALEK PICTURES to colour...
From the BBC tv series 'Dr. Who'

Current Rarity: ***
Description: From a distance these toys do look quite accurate to the TV Dalek silhouette, the manufacturer having cottoned on to the notion that Dalek bases are pointed at the front and flat at the back and not vice versa as every other Sixties Dalek manufacturer thought. Originally intended for sale as boxed sets (like *Tempo* cowboys) they eventually ended up on *Woolworths* counters individually. The domes, middles and skirts came in a variety of colours, appealing to livery lovers and if you spoke nicely to your *Woolworths* sales lady she might let you swap the combinations around until you got the colours you wanted. Two series of these toys were produced, the earlier ones having the head flanges hollow, the later set having the interstices filled out, thus making them more like TV Daleks in silhouette.

PICTURE 11
Title: Doctor Who Give-a-Show Projector
Manufacturer: Chad Valley Toys Ltd
Original Price: 29/11d (£1.50p) approx
Current Rarity: ****
DescriptionP: One of the more expensive

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toys but certainly one of the best with, for once, Hartnell's Doctor sharing top billing with the Daleks. During the Sixties Chad Valley produced many Give-a-Show Projector sets all with the same content—a battery powered projector and 112 artwork slides mounted on cardboard strips to make stories when projected. Unusually it was not only the Daleks that featured in this toy but also other names from the series—the TARDIS, Ian and Barbera, the Zarbi, the Menoptra, the Sensorites and the Voord.

PICTURE 12
Title: Doctor Who Jigsaws 1972
Manufacturer: Michael Stanfield Holdings
Original Price: 25p
Current Rarity: ***
Description: The first of the Seventies jigsaws sets to use *Doctor Who,* and the first set to use photographs. In this case the four available jigsaws used colour stills from *Day of the Daleks* and featured the Doctor, the Daleks, the Ogrons and Bessie. As with all jigsaws of the Seventies they were card mounted.

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Dr Who Jigsaw
1 Dr Who Jigsaw
2 Dr Who Jigsa
Odds against Dr Who with the Ogrons.
100 pieces. Jigsaw size approx. 11"x 8".
Starring JON PERTWEE as the famous Dr Who.
By arrangement with BBC tv

13

PICTURE 13
Title: Doctor Who Jigsaws
Manufacturer: Whitman Ltd.
Original Price: 35p
Current Rarity: ***
Description: Not quite as common as the 1972 editions this set was late getting onto the market—not appearing in many regions until summer 1974 by which time Jon Pertwee had left the series. They were withdrawn shortly afterwards when *Whitman* brought out their first Tom Baker set of photo-jigsaws based on stills from *Robot.* The Pertwee set, comprising 125 pieces per jigsaw, used stills from *The Green Death* and *The Three Doctors*—the latter being especially interesting for including one with Patrick Troughton's Doctor on the box with Jon Pertwee.

PICTURE 14
Title: War of the Daleks Game
Manufacturer: Denys Fisher 1974
Original Price: £3.75p
Current Rarity: **
Description: With four seasons of *Doctor Who* having consecutively featured Dalek stories manufacturers once again began thinking in terms of a Dalek boom. *War of the Daleks* was basically a reworking of the Ludo/Snakes and Ladders game but with elaborate Dalek palying figures moulded in polythene and a centre point looking suspiciously like the Dalek time machine from *The Chase.* The same game was also released under the *Doctor Who* banner in 1974 although it was repackaged with Tom Baker's face on the box-top a year later.

PICTURE 15
Title: Dalek Toy Compendium
Manufacturers: various
Current Rarity: *
Descriptions: In line with the mini-boom in Daleks that occurred during the Seventies several firms produced Dalek toys, principle among them being *Louis Marx, who released a smaller version of their battery operated toy still based on their 1964 design complete without the vertical panels on the wrist. Left to right are the red Louis Marx* Daleks, the silver *Palitoy* Talking Daleks (relatively scarce now), the red *Palitoy* Talking Dalek, the yellow *Marx* Dalek, and the very accurate silver Dalek from the *Denys Fisher* doll range. All these toys appeared on the market between 1973 and 1978 and can still be obtained in some shops now.

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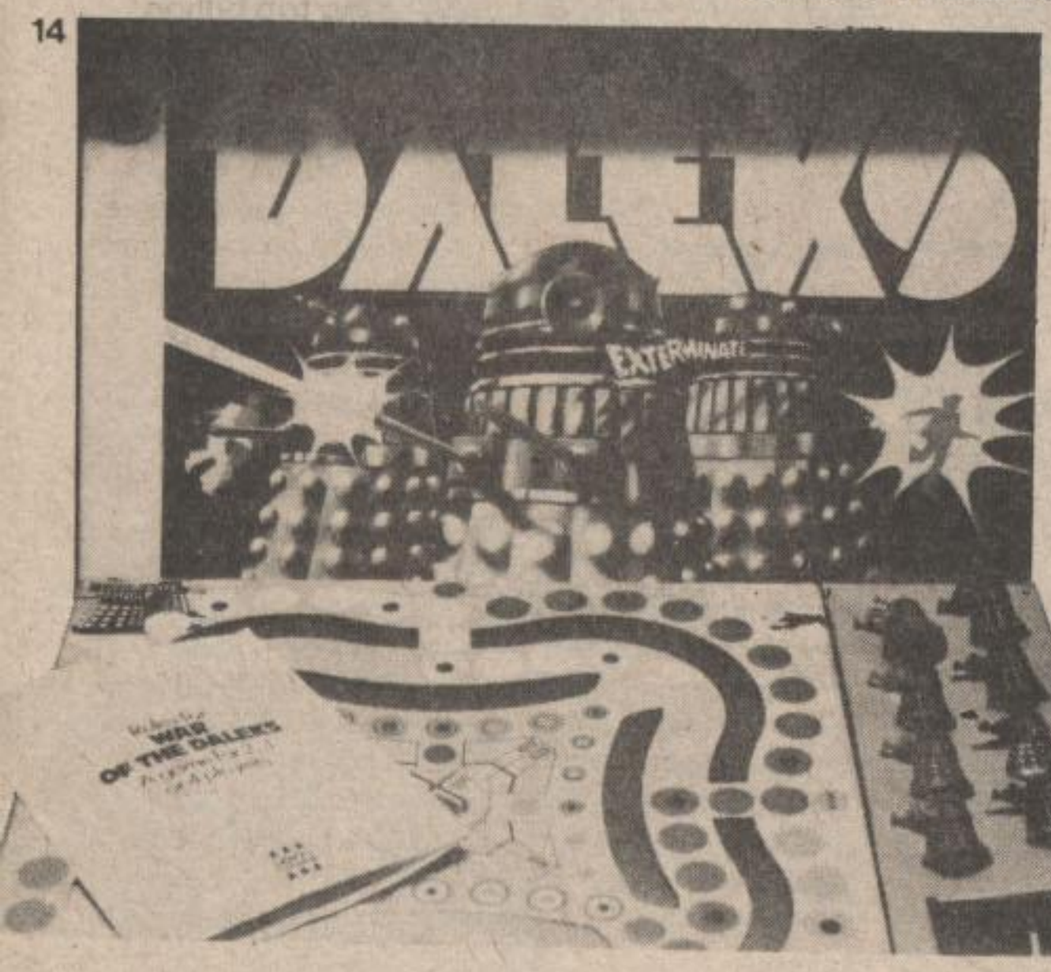

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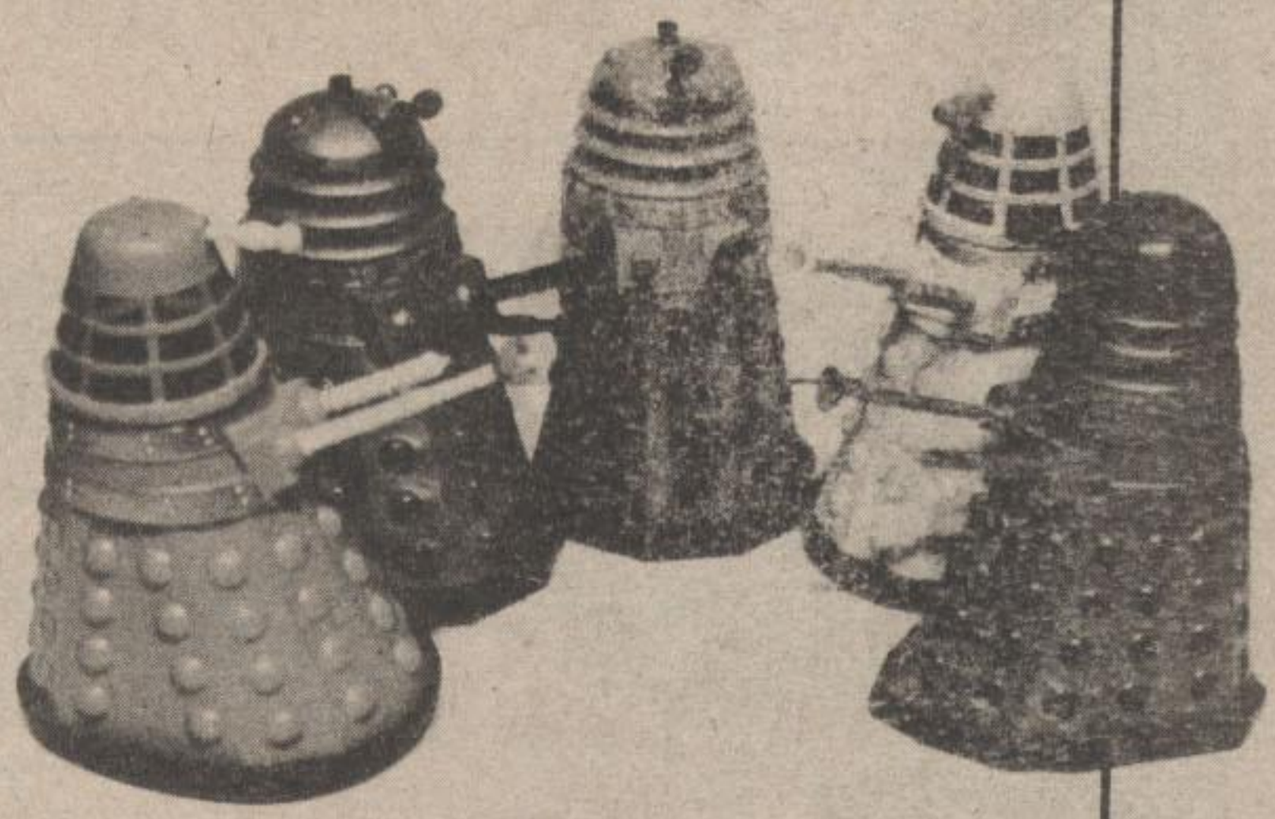

PICTURE 17
Title: Doctor Who and the Daleks Sweet Cigarette cards
Manufacturer: Cadet Sweets
Original Price: ?
Current Rarity: ****
Description: Although sets of these cards are still available through dealers prices for them vary anywhere between £25 and £60 per set although this upper figure has only been quoted by one dealer. Nevertheless it is an interesting set of cards to have in that the artwork is all by Paul Jennings who illustrated the first *TV 21* Dalek stories and as well as the Daleks Terry Nation's other creation, the Voord also co-star. Throughout the storyline the Doctor is dressed for the main in space fatigues, nevertheless he remains identifiably William Hartnell. 55 cards per set.

Title: Sky Ray Ice Lolly Cards
Manufacturer: Wall Ice Cream
Original Price: 6d (2½p)
Current Rarity: **
Description: Despite being over fifteen years old these sets are still quite easy and cheap to come by—as low as £2 from some card dealers—although the accompanying album is not. The Doctor featured is Patrick Troughton and the enemy is, once again, the Daleks. The artwork, uncredited, is curious insofar as the Doctor's hair length owes more to William Hartnell's style than to Troughton. This is perhaps understandable in that the set appeared very early on in Troughton's era and was probably commissioned initially from the artist before much had been seen of him. A set of 36 cards.

PICTURES 19 and 20
Title: Doctor Who Doll set
Manufacturer: Denys Fisher Ltd.
Original Prices: £3 to £5
Current Rarity: *
Description: So far the only "Action Man" style doll set to appear based on characters from *Doctor Who* this set of seven is only now disappearing from the shelves although the figures of Tom Baker and Leela have been scarce for some time previous. Six of the toys appeared in 1976 with the K-9 friction drive toy appearing in 1978. The toys range in accuracy from the very good representation of the Giant robot to the very poor Cyberman complete with a nose!

PICTURE 21
Title: The Enemies of Doctor Who
Manufacturer: Whitman Jigsaws
Original Price: 99p
Current Rarity: *
Description: One of two artwork sets produced by *Whitman* in 1978, the other being *The Worlds of Doctor Who* featuring illustrations of Baker's Doctor. This set of six is the more interesting for featuring the Doctor's enemis of recent year with good artwork backgrounds. The enemies featured are the Daleks, Davros, the Zygons, The Kraals, the Sontarans and a whole race (would you believe) of Giant Robots. An interesting side game to play with these jigsaws is "Spot the original BBC Photograph" from which the likenesses were taken.

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★★★★★★★★★★

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★★★★★★★★★★

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in size(s) Small ☐ Medium ☐ Large ☐ X Large ☐

Name. . . . . .

Address . . . . . .

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I enclose cheque/PO no. . . . . value £ . . . . . .

Signed . . . . . (If under 16 this space to be countersigned by parent or guardian)